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YARN

Issue 5 / Summer 2007

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The organisers of the November 2006 meeting of NATO Heads of State and Government, in Riga, Latvia, planned to present each NATO delegate and media representative with a pair of unique handmade Latvian ethnographic mittens bearing traditional motifs and ornaments, some of which have been in use for hundreds of years. Around 300 knitters from ages 30 to 86, from all regions of Latvia, knitted 4,500 pairs of mittens. Approximately 383 kilograms of wool were required to make them all. Photograph by Miks Latvīš/NATO Summit Latvia Press Centre



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editor's notes barbara coddington

Recently while reading a book called *The Complete Book of Traditional Guernsey and Jersey Knitting*,

I encountered some unexpected myth-busting.

Many people believe knitters used stitch patterns on traditional fishermen's jumpers to reflect their geographical area of origin. Author Rae Compton's informed opinion? 'How very simple this would be but how boring.' She also points out that fishermen travelled. Some of them brought home brides who brought patterns with them. Girls travelled with the fishing fleets too, working the unenviable jobs of scaling and gutting. When they weren't hard at work, they'd surely have looked up the local knitters, picked up some new stitches and passed along what they knew.

This is one of those ideas that resonates with the truth. Most knitters I know love to try new things; why would earlier generations of knitters have been any different? Crafts generally are imbued with the urge to learn and to share. The great global proliferation of guilds, stitch and bitch groups, and Internet meeting points like blogs and knit-alongs offers further proof of this. *Yarn* even grew out of a knitting group. (That's us pictured below, at a first birthday party for the magazine several weeks ago.) We all read and talk a lot about the things we learn, and we wanted to bring our sense of community into print—not just to share what we know, but also to ask what are *you* working on?

We mean for *Yarn* to be a good source of information—crafts journalism. That's why we have included things like an article on yarn weights and names, a quick guide to making pockets, and tips for trying new fibres. It's also why we encourage readers to share their thoughts (and pictures!) and to ask questions they may have. If we don't know, we'll find you an answer, and we'll all have more fun that way.

We hope you'll enjoy working from some of *Yarn's* patterns, of course, along with some of the other great things out there. But anywhere you find your inspiration, talk to us. We're all ears. Well, not *all* ears—you can believe our hands will be busy while we're listening.



Team Yarn (from left): Helen Halley, Ingrid Summers, Philippa Olsen, Sarah Golder, Melissa Scott, Judith Avery, Barbara Coddington, Rosemary Prentice, Sophie Dwyer, Megan Longhurst

A different take

I have to disagree with much of the article 'It's a Colourful Life' by Bella Head (*Yarn* 4, September 2006).

I was dyeing advisor for the Queensland Spinners Weavers and Dyers Group for 18 years and am currently a member of the Gold Coast Hinterland Spinners and Weavers Group. I am also author and distributor of the dye guide, *Natural Plant Dyes*.

I am still doing plant dyeing and have tested more than 300 plants. The Australian plants and exotics I use produce an excellent range of colours in green, yellow, orange, lavenders to pale pinks, and chocolates to blacks. Over-dyeing can produce even more colours.

The wrong amount of mordant can result in harsh yarn. I can simmer pure wool yarn with eucalyptus leaves for two hours using the right amount (or even no mordant), and obtain soft beautiful yarn in rust red colours.

Making plant dyes is also an easy and fun way to recycle garden prunings!

JUDITH HALLETT
CARRARA, QLD

For more information on *'Natural Plant Dyes'*, contact Judith on (07) 5596 1693.

Past times

The '70s-style pattern book featured in last issue's competition was the very first male pattern book I bought when I was first married. I knitted most of the jumpers in that book for my new husband. (Sadly, he's no longer the right shape to wear them now!) Thank you for an enjoyable read.

SUE PARSONS
MITLAMO, VIC.

During WW2 my mother and I knitted pullovers for Red Cross. Since those days I have gone on to make jumpers for 5 children and 9 grandchildren. For the last 20 years I have been a quilter with little time for knitting until about 18 months ago when I discovered wonderful self-patterning wool which makes knitting socks much more



interesting. Now at 81 my eyesight is not up to doing the fine stitching I used to do, but I can still knit with the best.

RUTH COLLESON
ARDROSSAN, SA

PS Please advise if Issues 1 and 2 are still available?

Please see Page 54 for information on purchasing back issues of *Yarn*. —Ed.

Model behaviour

I subscribe to a number of knitting magazines both from the US and UK and have added *Yarn* to my regular purchases. I have noticed one thing that makes your magazine stand out from the others: you use *real* women as your models! Thank you for using normal people to show off your designs.

JILL DUNN
ISAACS, ACT

Yarn substitution

I am new to knitting and have found many wonderful patterns in magazines and books that I would like to try. But living in the country, it is often difficult getting the same wool. How do I go about choosing a yarn I can buy locally?

DESI KARLOVASITIS
EMAIL

The international yarn guide on Page 18 should get you started, and don't forget our yarn substitution article in Issue 2. —Ed.

Earning her stripes

Earlier this year on a visit to New Zealand I purchased 500g of carded

possum/merino sliver for spinning. I had seen a poncho using dyed wool and natural-coloured plied together to create three colours. I used the green Possum/Merino and a natural fawn (Moorit) fleece to create three yarns and was about to start knitting a poncho when your Spring 2006 issue arrived with the Chevron striped sweater pattern. It was just what I wanted.

I've attached a picture of the finished garment. It is quite different to yours, but I enjoyed making it so much that I am going to make another one worked the way yours was, but spinning a multicoloured yarn using a mixture of natural colours instead of dyed wool.

ROZ WEST
EMAIL



Reader Roz West (above) didn't include her face in her picture, but we figure with a year's subscription in hand she'll probably be smiling.

HAVE A YARN about whatever's on your needles or on your mind. Best letter each issue wins a year of *Yarn* or other goodies. Mail to <editor@yarnmagazine.com.au> or Yarn Magazine, PO Box 531, Plympton, SA 5038 by 1 Feb 2007. Please include full name and contact details!

Pearly straights
You'll be in knitting heaven
with the world's most
expensive needles

Knits and pearls Handmade from solid sterling silver, set with one 0.14ct ruby and one 0.03ct diamond, and topped with two South Sea Mabe pearls, they're the world's most expensive knitting needles. *Definitely* not the sort you'd want to lose down the back of the sofa.

'As a yarn store owner, I find it kind of fun to lay claim to selling the most expensive knitting needles in the world', says Emma Gerring, owner of online yarn shop the Wool Shack, in Perth. 'But they are also a statement of how I feel about my knitting. Like many priceless replicas owned by hobby enthusiasts, these needles were born from a passion for the craft.'

Retailing for \$3,000, the silvery sticks are fully functioning needles—providing you can concentrate on your stitches while revelling in their beauty: 'It would be a shame to spend all that money on a pair of knitting needles and not to take pleasure in actually using them,' Emma says. And what would be a suitable project to grace them? 'A hank of Lorna's Laces Lion & Lamb would look stunning hanging from them, or maybe an intricate silk scarf.'

Should these needles not quite meet your requirements, others can be custom-made to suit any customer's desires, for example with birthstones instead of diamonds.

If they don't sell to a loving home, it seems they've already got one: 'If this pair never sells, or we never get any requests, it's OK', Emma says. 'It will be enough for me just to own the most beautiful needles in the world.' —MEGAN LONGHURST

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Paging all readers

What better time than summer to kick back and lounge around with a great read? Like every genre, knitting has its hot new books along with its classics—you can plan your future projects, study some old techniques, or just have a laugh. On Page 9, five of our favourite knitting writers and editors tell us what they like to read. What about you? Write in and tell us about your Top 5 knitting, crochet or fibre-related books and why you love them. Writer of the most intriguing list will score something special to add to their home library. Email your entries to <editor@yarnmagazine.com.au> or mail to Yarn

Summer Reading Competition, PO Box 531, Plympton SA 5038 AUS by 1 Feb 2007. Don't forget to include contact details!



We just had to see Bruce and Bazza again.

Lucky strike Last issue we asked you to caption a particularly striking cover from a 1970s Patons pattern book called 'Totem on the Trendy Trail'. Moustachioed Bruce and his heat-packing pal Bazza certainly seemed to fire your imagination and we had a lot of fun reading through your suggested captions.

We couldn't choose between the top two, but luckily they were sent in by the same witty reader—Danielle Terciero of New South Wales. Patons has updated its classic Totem range as a suave pure merino yarn in 36 new colours, and Danielle gets her pick of them for the following clever quips:

Barry steps up security when his supply of yarn from orange dye lot 316 runs dangerously low.

Barry was not happy that Bruce had chosen to wear fisherman's rib to a fox hunt.

A few other efforts that were on target:

Barry: 'That's it! I think I killed it!'

Bruce: 'Yep. Fashion is dead, all right.' —Donna Patton, Leura NSW

'Keep it locked and loaded Barry, 'cos I think they want us to wear (gasp!) polar fleece.'

—Allyson McDonald, Hawker ACT

Barry: 'Stand still, Bruce, while I get rid of that animal off your face.'

—Ceri Davies, Latrobe, Tas.

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Knitting Essentials Vol 1 and 2 Lucy Neatby

'Be kind to your stitches—keep them happy and they'll be good to you.' Lucy Neatby's sincere advice to all knitters shows how deeply concerned she is with the welfare of knitted

stitches, and by the end of her two DVDs you too will know without a doubt what makes stitches happy and what makes them grumpy.

These DVDs (each a little over two hours long) are presented and narrated by Lucy in her pleasant, friendly voice. All the stitches and tips are clearly explained and filmed from 'the knitter's eye view'. This makes learning complex techniques

like provisional cast ons and grafting much easier to grasp.

After discussing stitch mount, 'stitch abuse' and stitch construction, she covers the basics, such as standard cast ons and offs, knitting in the round, mattress stitch (which she calls 'staggering drunkenly from bar to bar') and the three-needle cast off. In order to turn us into master knitters, Lucy goes on to explain such things as an ingenious 'modified' cast-off method, a three-needle cast off for colourwork, shaping using different needle sizes, slanting increases, left-hand yarn manipulation, fixing mistakes, three kinds of double decrease and the spit splice, which was handled very elegantly. And that's just Vol 1.

Vol 2 repeats some of the information but also covers provisional cast on, how to make your cast-on edge look like a cast-off edge, working steeks, cutting your knitting and grafting. She even has a method for grafting socks for all those who hate doing kitchener stitch and a neat way of tidying the edges of cut knitting. This list doesn't include

all the extra tips and tricks she offers along the way in a helpful, kind manner.

You can watch the DVDs all the way through, or in bits—they are helpfully divided into chapters for different kinds of techniques. I paused the DVDs a few times to try her ideas for myself.

Both DVDs include Lucy's garment gallery: a display of her creations and a few brief tips on how they were made. A section called 'Small Print', containing a glossary and a biography, is aptly named—the words were very hard to read.

If the summer heat is too much for you and your knitting gets sweaty, watch someone else knit instead (and revel in the snowy scenes at the beginning of each DVD). Lucy is inspiring and amusing, and everyone can learn something from her. These are definitely worth investing in, especially for guild and group libraries.

—SARAH GOLDER

DVDs are \$29 CAN each (plus shipping) directly from Tradewind Knits <www.tradewindknits.com>.

FREEformations
Jenny Dowde
(Sally Milner Publishing)
\$42.95 / ISBN 1 86351 3582

Freeform knitting and crochet may seem like a total yarny free for all in which a more-is-more approach is, well, more—but author and designer Jenny Dowde proves by breaking it down into components that even the most out-there ideas will benefit from a few rules to bring order to the chaos.

She begins with basics of textile design—form, colour, texture, etc.—not surprising given the author is a painter as well. She also puts this experience to work in a section on colour theory at the back of the book (repeated from her earlier work,

Freeform Knitting and Crochet).

In between, she offers good ideas for design starting points, ranging from computer graphics and fractals to classic works of art and graphic design and even shoeprints.

FREEformations also offers myriad tools to help put theory into practice: the book's ample midsection is a treasury of single motifs and techniques photographed individually, with a clear brief on how to work each one. A chapter of patterns seems to defeat the point of freeform, but taken as starting points they're useful examples. Whether they are beautiful will be in the eye of the beholder.

—BARBARA CODDINGTON

**Hooked: A Crocheter's Stash
of Wit and Wisdom**
Kari Cornell, Ed. (MBI/Voyageur)
\$29.95 / ISBN 0 7603 26479

It's good to be reminded why we do the things we love to do. Gardening books remind me why I enjoy getting my hands dirty, cookbooks remind me why I put effort into producing good food.

The anecdotes and essays in *Hooked*, written for crocheters by crocheters, remind me why I was a crocheter long before I was a knitter.

There are stories of surprise finds of half-finished projects in attics and memories of lost relatives that have prompted the writers to take up crochet. There are stories of childhood crochet lessons and the urge to continue into adulthood. Other stories tell of the soothing, repetitive nature of crochet helping people through difficult times in life, and an essay on thrift shops as a source of equipment and ideas reminded me I'm not alone!

All this makes for inspiring reading, both interesting and wise. Give *Hooked* as a gift to convert a knitter—or to yourself, to remind you just what it was that got you hooked once upon a time.

—SARAH GOLDER



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Jo Sharp
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other new & notable stuff

KNIT 2 TOGETHER



Knit 2 Together
Tracey Ullman and Mel Clark
(STC Craft)
\$49.95 / ISBN 1584795344

Knitting Rules!
By Stephanie Pearl-McPhee
(Storey Publishing)
\$21.95 / ISBN 1580178340

Knitting with a bunch of like-minded souls is informative, inspiring and fun. And so is reading both *Knitting Rules!* by Stephanie Pearl-McPhee (aka the Yarn Harlot) and *Knit 2 Together* from comedian Tracey Ullman and NZ designer Mel Clark (see Q & A, Page 10).

Tracey and Mel strike a conversational tone: advice and instruction is presented as dialogue between the two, and Ullman provides lots of laughs with her pithy observations and amusing anecdotes. You'll soon feel inspired to try out Mel's patterns, even if you've only knitted scarves before. Her designs range from homewares and toys (like a wee family of mice) to vintage-inspired modern classics like a lace-edged hug-me-tight which is truly a thing of beauty. And I can see myself churning out the funky felted house slippers as pressies for years to come.

Stephanie Pearl-McPhee (see 'Knitterati', Page 9) has a similar 'give it a go' attitude. 'There are no yarn police!' she cries. And you gotta love a book that lists five scenarios when you don't need tension. She covers a broad range of topics such as the relative merits of different types of needle, the benefits of a well-stocked knitting bag and how to identify those oddments in your stash which lost their labels many projects ago. There are no patterns as such, but you'll find enormously helpful, liberating 'recipes' for hats, socks, scarves, shawls and sweaters.

Both these books recognise that knitting is not just about technique. It's not just about the tools of the trade, either. It's also about belonging to a community which revels in sharing its knowledge and passion.

—MEGAN LONGHURST



Mason-Dixon Knitting
Kay Gardiner and Ann Shaye
(Potter Craft)
\$55/ISBN 978 0307 236 050

The co-authors of this colourful effort hail from New York and Nashville, but they met online in a UK yarn company forum and together started a blog called Mason-Dixon Knitting <www.masondixonknitting.com>. From this unlikely beginning has come a beautiful friendship and a book which gives you the feeling of being a part of it. It's got good reading, laugh-out-

loud asides and, with contributions from several of their online readers, an inclusive DIY spirit that inspires you to jump right in.

The patterns here are equally inspirational—but they're also achievable. Sure, their log-cabin blanket is big, but Ann and Kay give you the encouragement to do it. (It's just a bunch of strips put together! And your boy will never grow out of it!) Their knitted bassinet liner is beautiful, but the two versions of it here also show there's realism at work: a full-on totally knitted incarnation called 'The Ambitious Grandmother Version' is presented along with a more sedate but still specy variety called the 'Stovetop version'.

And that's the key to this book's success. In Chapter One, 'What You Will Learn from This Book', Kay writes of knitting projects that have blown her mind, from knitted mazes to a fully knitted portrait by Debbie New, and she concludes, 'Over and over, we see this same phenomenon: complex things are often very simple. And simple things can be beautiful.' They remind us that life and knitting intersect and 'figuring out how you can knit the two together' is the fun part.

—BARBARA CODDINGTON

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knitting in the New way

Once you wished you could spend every minute together, but the relationship has become routine. You used to be so easily seduced, but nothing seems to ignite that flame of passion these days. You've tried every technique you know, there are stacks of well-thumbed magazines under the bed, and that drawer full of aids has gone unused for months. Could it be a mid-life crisis?

Don't reach for the HRT just yet, and there's no need to run off to Greece like Shirley Valentine, in search of an affair. (And anyway, haven't you already tried the continental method?) When the thrill has gone from your knitting, when you think you've done it all, there's a simple remedy: try some knitting in the new way—Debbie New's way.

If you have not been fortunate enough to sample one of her workshops during one of her trips back to Australia, you could do no better than to study her book *Unexpected Knitting* (Schoolhouse Press). I do mean to use the word *study*—this is no ordinary knitting book, and *knitting* is an inadequate word to describe what Debbie New actually does. She is, all at once, an artist, a scientist, a teacher and a pioneer, and some of her published techniques have already become part of today's knitting currency. A quick search of the internet—even in major international yarn companies' pattern leaflets, and hip new knitting books—and you'll find countless variants of Debbie's scribble lace.

But are you familiar with swirl knitting? Or cellular automaton knitting? Have you ever tried virtual knitting? You say you're a sock knitter? Well, the 'Better Mousetrap Sock' is definitely not your regular sock. The word *no* doesn't appear in Debbie's vocabulary: if you can imagine it, you can knit it. And if a suitable technique doesn't already exist, you can invent one.

One mind-boggling technique of Debbie's devising is labyrinth knitting: one long, narrow piece of knitting, with mitres in pre-determined positions. But simple it isn't—a glance at a schematic for a labyrinth-knitted garment will show the cast-on edge snaking its way throughout the garment, covering a distance of several metres. It will take multiple circular needles to cast on and work the number of stitches required. I'm breaking into a sweat (or could that be a hot flush?) at the mere thought of it.

While it was an eerie coincidence that I left home to travel to one of Debbie's workshops on the very day of my 50th birthday, I feel pretty sure that I'm not heading towards a mid knitting-life crisis—at least not until after I've found my way through the challenge of labyrinth knitting.

—SARAH DURRANT



You know them, you read them, you love them. But what do the kniterati read?



Spinning outside a yurt
in Kyrgyzstan

Margaret Stove I am completing my third year of a BFA. Lectures have ended for the year so I am able to attend to other projects—and reading—between study sessions. I read publications to keep up to date: *TEXTILE FIBRE FORUM* gives a great overview of our Pacific region and beyond; *NZ's CREATIVE FIBRE MAGAZINE* keeps my finger on the pulse of local happenings; and I also subscribe to *VOGUE KNITTING*.

I have a more serious collection of books for reference when researching for writing, doing restoration/conservation work on knitted textiles and finetuning my own new designs. *MARY THOMAS'S KNITTING BOOK* and *MARY THOMAS'S BOOK OF KNITTING PATTERNS* are on this list along with Richard Rutt's *THE HISTORY OF KNITTING*. Barbara Walker's *THE CRAFT OF LACE*

KNITTING has the most worn-out look so must get the most use, I guess.

Summer reading will include my early Christmas present this year: *THE ORENBURG DOWN SHAWL* by Irina Bushukina, who was responsible for my visit to Orenburg in 2000. The book is a work of art itself, with a lace bookmark and a sample of handcrafted lace set into the dust jacket. I will also be reading detective stories, like Monica Ferris's *EMBROIDERED TRUTH*. The settings remind me so much of the places where I have taught in the USA.

Margaret is the author of *Handspinning, Dyeing and Working with Merino and Superfine Wools* and *Creating Original Handknitted Lace* (both Kangaroo Press). Her website is <www.artisanlance.com>.

Cat Bordhi I go to our wonderful public library and bring home sacks of books several times a week, plow through them, discarding the ones that don't appeal on closer examination, and end up reading two to three of them.

ABOUT GRACE by Anthony Doerr—one of the best books I have ever read. I love this novel, and am likely to read it once every year or two for the rest of my life.

GIRL IN HYACINTH BLUE by Susan Vreeland—I've enjoyed one or two works of fiction based on Vermeer, so was drawn to this small novel. It is a gem.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME by Mark Haddon—I first heard this book on audio during a several-days drive, and was astonished to learn later that the printed version includes detailed and essential drawings.

THE STOLEN CHILD by Keith Donohue—an original and mysterious saga, fascinating and captivating.

Cat Bordhi is the author of two treasures of *'Magical Knitting'* and the novel *'Treasure Forest'*. Find out more at <www.catbordhi.com> and in our Q&A with Cat, 'Yarn' Issue 3.



Anne Bartlett I don't read a lot about knitting now as I got saturated in the research phase of *Knitting*, which was also my PhD project. When I do read knitting, *Yarn* would have to top the list. It really is excellent reading—and I'm fussy. [Ed: Thanks, Anne, cheques in the mail!]

I do check out the Knitty website <www.knitty.com> thoroughly every quarter. Also scheming to do a pattern for a Patons book from 1906. Other reading includes *THE SECRET RIVER*, Kate Grenville, *CATHEDRAL* by Ray Carver—these short stories are very witty and salty, like that Dutch leek; *CHRIST PLAYS IN TEN THOUSAND PLACES* by Eugene Peterson— theology that I've read slowly over the last year; very nourishing; *CARPENTARIA* by Alexis Wright—launched recently here in Adelaide.

Anne is a lifelong knitter, a new PhD and author of the novel *'Knitting'*. She's online at <www.annebartlett.com.au>



Catching a 'lift' home with a student after a workshop

Stephanie Pearl-McPhee (aka the Yarn Harlot) As a writer, I live in a house that's filthy with books. As a writer who writes about knitting...yeah, you guessed it. A lot of them are knitting books. *KNITTER'S ALMANAC*, Elizabeth Zimmerman—I re-read her work all the time. I feel like it helps me be a thinking knitter.

(There is no evidence this has worked.) *KNITTING IN THE OLD WAY*, Priscilla A. Gibson-Roberts—Essential reading and reference. I've read it before, I'll read it again.

ARCTIC LACE, Donna Druchunas—This book about qiviut and the people who knit with it landed on my desk last week. It looks gripping.

REVIVING OPHELIA, Mary Pipher—Nothing to do with knitting, but everything to do with taking the edge off raising three teenage daughters. *THE MUSEUM OF KITSCHY STITCHES* <www.stitchymcarnpants.com> Just for fun.

THE INHERITANCE OF LOSS, Kiran Desai—Winner of this year's Booker Prize.

You gotta read to keep your mind sharp enough to knit lace. *KNITTING FOR PEACE*, Kiriko Shirobayashi and Betty Christiansen

Stephanie Pearl-McPhee lives online at <www.yarnharlot.ca/blog>. We review her book *'Knitting Rules!'* on Page 7.

Janine Flew I've been knitting seriously for about two years and just started designing. My knitting library is a mixture of stitch and technique references, and books to inspire and dream over. And when I'm not knitting, I'm often reading crime fiction or Jane Austen.

THE KNITTER'S BIBLE, Claire Crompton, and *THE ENCYCLOPEDIA OF KNITTING*, Lesley Stanfield and Melody Griffiths, give all the basics plus a few tricky techniques and hints.

KNITTING IN PLAIN ENGLISH by Maggie Righetti is my first port of call if I don't understand something or can't work out what I've done wrong!

WEEKEND KNITTING by Melanie Falick is a beautifully produced book full of projects in classic yarns and simple, elegant designs.

LOOP-D-LOOP, Teva Durham—I love these patterns for their interesting shapes and textures, and the book as a whole for its faintly Gothic air and gorgeous styling.

Janine is an editor with *Mandch Books*. Her recent work includes *'Handmade Style: Knit'*.

She's a New Zealand-born knitter who has done it all, from designing for Madison Avenue and knitting for the movies to running Wildfiber, a Los Angeles yarn shop that keeps the stars in yarn. Most recently she co-authored *Knit 2 Together* with knitter/comedian Tracey Ullman. But who is this mysterious superknitter? We'd like you to

meet Mel Clark

Q&A by Barbara Coddington

So you're home in New Zealand for a stay. Didja knit on the plane?

[Laughs] Of course I did! I was making a men's tie from the book. I figured with 12 hours, I might finish it, and I nearly did. I didn't have any problems with security. I always take bamboo needles—the metal ones might raise some eyebrows, so maybe that's it.

Do you ever get homesick?

Oh yes, I do. I love New Zealand. I miss the land, the plants, the weather, the down-to-earth nature of the people. And now, I love the fashion and great cafés with wonderful food and good cups of tea and coffee. And the politics, but we needn't get into that [laughs]. Americans always say to me, 'New Zealand is like America in the '50s.' I think it's because children can still walk to school barefoot and things like that. I arrived back on Labour Day and my sister and I tried to find somewhere to have breakfast. We drove all over town—she was apologising, but I think it's great. You don't need to be open seven days a week. You pick your hours, and people get to know your hours. In the US people expect a small business to have the same policies as a corporation.

How did growing up in New Zealand influence you as a knitter?

We used the good basic wool: Patons from England, 100% wools and natural, local wools. I grew up in Christchurch and we had some nice DK weight natural wools. I used sock yarn a lot—the colours were really lovely and I'd make myself some little '40s-style cardigans on small needles. I think New Zealand is still a fairly do-it-yourself culture. People are kind of self-sufficient, do their own gardens, sew their own clothes—my own family tradition is like that.

Like with learning to knit, I don't remember going to my mother and asking questions. I never went to a class. I think I looked in books and taught myself. Much later, when I was visiting NZ from the States, I got some graph paper, read the *Vogue Knitting* book and taught myself to design things. Having a solid history of knitting other people's patterns—*Australian Women's Weekly*, *English Women's Weekly*—also helps you.

How did you get established as a designer?

I sold wholesale. I took my designs to a trade fair in New York and boutiques in Madison Avenue bought them. Knitters in New Zealand used to work them up for me—they're fantastic knitters. This was in the mid-'80s. Lots of intarsia going on.

Which comes first, the yarn or the pattern?

It's always interesting to try things that are not normally knitted...like the Doctor's Bag [from the book]. I looked around for yarns with some depth, like the Manos del

A few favourite resources

***Vogue Knitting: The Ultimate Knitting Book* (Sixth & Spring)** For information on stitches and techniques, as well as pattern-making

***365 Knitting Stitches a Year Perpetual Calendar* (Martingale)** A great resource for stitch patterns. In a handy size

***The Knitter's Handy Book of Patterns* by Ann Budd** (Interweave Press) This book offers a template for using different gauges and varying sizes, making it easy to customise your patterns.

***Mary Thomas's Knitting Book* and *Mary Thomas's Book of Knitting Patterns* (Dover)** Originally published in the '40s. Excellent instructions on techniques, designing and stitch patterns.

***Knitting: 19th-Century Sources*, Jules and Kaethe Kliot, Eds.** (Lacis Publications) A fascinating book filled with drawings and patterns



Uruguay we used. It had the feeling that leather has—light and dark spots. Then sometimes I see a yarn and think, 'I just have to use that!' There's a Habu linen paper which is the most esoteric-looking yarn I have ever seen. It comes in these *hyoonge* hanks and looks like raffia. I just have to make either a lampshade, or a skirt, out of it.

Do you still knit for pleasure or has it all become work?

No, I love to knit even more now, even after two years of working on the book. My daughter works in the shop in the summer and when we're done we just race home and kick off our shoes and knit. We watch what she calls Mummy movies, like *Pride and Prejudice* and *Bleak House* and all that BBC stuff, and we hope it will rain. Then sometimes I really feel like Madame Defarge, knitting away with my brow furrowed. There was a yarn shop somewhere once called Madame Defarge. I don't think it lasted very long—it must have gone right over people's heads.

'I'm not a flouncy girly girl, but a girl needs some ruffles and she may as well have them on her tea cosy.'

How was it working with Tracey?

I love Tracey and she's so much fun but it has been a good lesson in humility for me. A lot of the publicity has been about her. When we go to talk to knitters, though, they do want to hear what I've got to say. I'm very grateful she had the confidence to put her name on something with me. We're still dreaming up new things to knit.

We hear a lot about how all the movie stars knit and how this is responsible for the knitting revolution. Your shop is in Los Angeles—do you think that's true?

I hate to admit it, but I think it did propel knitting. I noticed with women who sign up for classes, they would sit down and start to knit and it would come up: 'Oh, Julia Roberts knits...' It's just that show-business people are in LA, and some of them knit.

Some of them come in the shop. Tracey was the only one I formed a relationship with, though, bonding over cups of tea and having kids the same age. She loved my shop and just liked my style. She had confidence that if I made something, she could make it too. I focused on that in the book—I didn't want to put anything in that was too clever for its own sake.

However, we did a book tour and I was shocked to see that knitting has the reputation for being fuddy duddy even in the US, even with the resurgence of knitting there. Especially with Tracey, people say to her, *you? Knitting? Why?*

Tea features heavily in your book. Can you get a good cuppa in the US?

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< Jordana Paige Messenger Bags



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'Sometimes I really feel like Madame Defarge, knitting away with my brow furrowed.'

[Laughs] During the book tour, Tracey taught America how to make a cup of tea on the *Martha Stewart Show*...

She did? So you met Martha? That's very exciting!

Her studio and the whole experience was...they just really took care of us. The Martha thing is giving people the possibility of living elegantly and having nice things they make themselves. I just love the fact that she makes making things and being crafty so aesthetically wonderful. And you've got to love a woman who has friends on the inside.

Absolutely. And you made her a cup of tea?

Yeah, we took the Tutu Tea Cozy from the book on the show—and you know that's tongue in cheek, right? I mean, we're not flouncy girly girls, but a girl needs some ruffles, and you may as well have them on your tea cosy.

So, she used PG Tips tea bags and told Martha how you had to put the milk in first. And we were really hoping America would be paying attention.

I love coming to New Zealand because you can get a good cup of tea anywhere—and the men make tea. You know? In the US I think they think that's kind of girly, but I love that here, the men drink tea.

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There's a lot of organising to be done before you start your holiday knitting, so you may as well have fun doing it. It's always best to

be prepared

A clever bag with lots of pockets is a good place to start. Then you'll have all of your gadgets, goodies, hooks and needles—whether straight or circular—close at hand. Got your patterns? Check. Time to get moving! Try some knit-'em-quick needles, like Addi Turbos, sleekly pointy Lal Kahola wood, or Birch's new series with racing stripes or lucite-look glitter. A pretty row counter round your wrist will track your progress, while a dainty pincushion will remind you the sweet joy of sewing up and blocking isn't far off. And lastly, what about a reference for those moments when—sorry, we mean *if*—things go awry? Then you'll be ready for anything. —Barbara Coddington

Left: Lal Kahola wood needles and crochet hook from Ecoyarns. Namaste needle binder, Addi Turbo circular needle; Manetto Hill needle case, sew-in 'Handmade with Love' side labels, from the Wool Shack. *Knit 2* from Jo Sharp. Lantern Moon bee tape measure and Barbara Walker *Treasury of Knitting Patterns*, both distributed in Australia by Ristal Threads. *Knit Fix: Problem Solving for Knitters* by Lisa Kartus, distributed in Australia by Keith Ainsworth. Striped plastic needles distributed by Birch Haberdashery. **Below from left:** beaded row-counter bracelet and Betz White cupcake pincushion from the Wool Shack. See *Where to Buy Guide*, Page 54, for full details and supplier contacts.



knitting in public kylie gusset

What would you do if your home burnt down, you found out you had cancer, you were suffering from severe depression, or you failed your PhD? If you said you'd turn to knitting, you wouldn't be alone.

the healing art of craft

Diane, a long-time knitter from Melbourne, was beating herself up over seven years spent working on a PhD in molecular biology, only to wind up with the disappointing grading 'Did Not Finish'. What had she spent all that time doing? While she pondered, she knitted, taking comfort in what she could finish: a sweater, a shawl or a pair of socks.

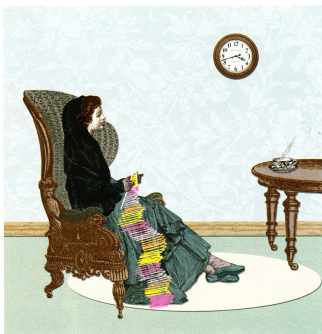
Claire, 35, lost everything when her New York apartment was reduced to cinders. Wanting to replace a much-loved hat that had been lost in the fire, she learned to knit again, struggling through a difficult pattern because she needed the challenge. Pleased by her success, she made a little one for a friend's premature baby, whose family keeps it as a reminder of their once-tiny child, who's big and healthy now.

Ali emailed *Turn Magazine* about her experience learning to knit after a family tragedy. 'I was in the midst of crippling depression', she wrote. 'I found the process of knitting rhythmic and soothing and my progress was measurable.'

When I was going through my own bout of depression, knitting was there for me at 2 am. For the American writer Susan Gordon Lydon, it was the thing that got her out of bed each morning: 'When I'm making something, I'm really excited about it and I want to get up in the morning and work on it', she said in a 1997 interview with *Enrichment Magazine*. 'I'm excited to see how it will turn out. So when I was diagnosed with cancer, I had started this sweater that I really loved working on. And I really wanted to keep working on it. It really kept me going through all that time that I might have been tempted to give up. It gave me a reason to live.'

After surviving that first bout with cancer and a second one a few years later, Susan went on to write several books about spirituality and knitting, including *The Knitting Sutra* (1993) and *Knitting Heaven and Earth: Healing*

the Heart with Craft, in which she wrote about her last battle with cancer. Published a month before her death in 2005, *Knitting Heaven and Earth* has resonated with many knitters, crocheters and other crafters who have found help in its pages, and subsequently in their craft. Why do knitting and craft have this power?



One reason is they give us 'flow'. It's a psychologist's term, but you know it as that pleasantly detached feeling you can get when you're deeply absorbed in what you're doing—like reading, or writing, or knitting. If someone speaks to you, you simply don't hear it. You've been transported by your activity to another world.

One of the neat things about flow is the peace of mind that comes with it, so if you're going through a mentally challenging time, crafts can be a helping hand.

Ali, the novice knitter, found that craft helped her

reconnect with other people. 'Knitting grounded me and opened the door to a creative world I had lost touch with. I could create and give a pair of socks or a beanie to people even if I was unable to give to them in other ways.'

Fast-forward 10 years, after rediscovering knitting and its ability to help her: Claire is knitting a fingerless glove, passing an uncertain time. Her husband's plane is delayed and she doesn't know how long it will be before he returns. Hours later, he finally arrives, and without his saying anything she knows that it's curtains for their 11-year relationship.

A month later, Claire is diagnosed with cancer and spends a week in hospital. It's a gutsy move to finish the gloves - given the memories knitted in with them, she could have thrown the wretched things away, or ripped back - but she soldiers on and completes them, giving them to a friend.

As Claire explains: 'For me, with knitting there's a double benefit. I find it really soothing, to the point that when I'm feeling lousy that I force myself to knit, because I know I'll feel better. Then there's the added bonus of being able to give the end product to someone, so whatever you've made can take on a whole new life.'

Simply by providing a welcome distraction, knitting can take you away from your troubles. Tina, figuring that a guy wasn't going to keep her warm, decided to knit a blanket instead. Soon after that she met Mr Right, who is now her husband, and their children sit on the couch snuggled into the fuzzy mohair throw she made.

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Cricketers are not the only type of spinners to be seen around Adelaide's green belt after Christmas. While other South Australians are heading for the beach or relaxing with a barbecue, some still like to keep the wheels of industry turning.

Spin out in the park

Words Barbara Coddington

Images Richard Humphrys



At about mid-morning on a Saturday, Botanic Park is quiet. Adelaide doesn't usually wake up until 11 am on a weekend, and today is no exception. But in the next few hours, the park's wide stretches of pale golden green grass will fill up with picnickers, among them the members of the South Australian Handspinners and Weavers Guild who mark the start of each year with their annual Picnic in the Park.

A few cars are parked in the leafy shade under the plane trees and already one tall, grey-haired woman is setting up her gear in the deep shade of a Moreton Bay fig.

She unfolds a chair, sits and begins to assemble her spinning wheel. Soon others are joining her, making their way slowly across the grass, and a chorus of greetings rings out. Each spinner arrives looking a little like a one-man band, laden with an assortment of travelling gear: tables, chairs, bags of fleece, bobbins, eskies and, of course, their own wheels.

The weather is favourable today; warm and not too sunny, but there's some debate as to whether this means people will come out to spin or stay home to relax. There's a good turnout of spinners expected from as far as Gumeracha, Victor Harbor and Murray Bridge.

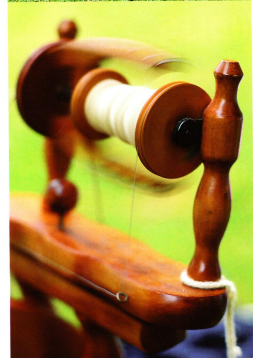
'People do like to get together and there's quite a long time between the Christmas break-up meeting in December and the next one at the beginning of February', says guild member Liz Steveson. 'This is a nice chance to catch up with everyone after Christmas.'

This year marks her ninth as a spinner. She learned to knit when she was 6 and many years later, her curiosity piqued by a catalogue advertisement for spinning sliver, she decided to learn to spin. A friend prompted her to contact the SA guild and she's been spinning ever since.

Most of the people at the picnic are spinning, but a few are knitting or working on a piece of embroidery. 'I think some people don't like handling wool in hot weather, but I spin and knit year round. Lots of guild people do.'

'Some years it's been 40°C and we still meet here under the trees', Liz says. 'A few will always turn out no matter what.'

g



(Left) **Park and spin** Mary Schmidt, Jo Mewett, Pat Michell, Janet Sandy, Kath Clarke, Joyce Daniell, Liz Steveson, Marian Rich, Christina Devine, Janet Castle, Joyce Emery (Top right) **Wheeling around** Liz Steveson enjoys the chance to catch up with guild friends after the holidays. (Right) **No fear of flying** A bobbin and flywheel spool newly spun wool.

In Issue 2 we covered what to do when you've got the yarn and need to make it fit the pattern. Now **Mary-Helen Ward** looks at what you can do when you've got the pattern and you need

a yarn by any other name

With all the wonderful books and magazines that are around these days, not to mention vintage patterns, knitting can be an excellent international adventure. But because the names and numbers used to describe yarn by weight vary worldwide and have changed over time, finding a suitable yarn can become a shopping nightmare.

Here in Australia, we have traditionally used *ply* to denote yarn weight. As spinners explain it, a ply is a strand (or a 'single') that is usually twisted ('plied') together with other singles to make up a strand of yarn. Strictly speaking, a 4-ply yarn should comprise four plies, and an 8-ply should comprise eight. So, you can work with multiple strands to create heavier yarns—three strands of 4-ply or one strand of 4-ply plus one strand of 8-ply, knitted together, will simulate a 12-ply.

Not all singles are spun to the same thickness, however, and the number of plies in the name may not be related to the actual number of plies in a yarn. I have knitted with one unplied strand of Lopi wool the same thickness as an 8-ply yarn, and I have also knitted with a '4-ply' that could

be teased apart into eight separate strands.

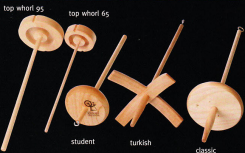
That's why the ply designation for the thickness of yarn, while it is familiar to us in Australia, can also cause us confusion. Overseas, the word *ply* is often used more literally, and historical terms like *worsted* and *sportweight* remain the lingua franca.

Some yarn manufacturers and publishers have begun to use the numerical classification system set out by the Craft Yarn Council of America (CYCA) to identify yarns. While there are some gaps in this system (it leaves out laceweight, for example) it is at least a move towards standardisation. Until that happens, here is our conversion chart for translating yarn info into a satisfying yarn purchase.

Australian terms	Other terms	CYCA No	Approximate needle size	Av sts to 10 cm in st st
1-ply, 1.5 ply	Cobweb, very fineweight, single		Varies, usually knitted loosely	Varies
2-ply	Laceweight, fineweight		2-4 mm	28-36; varies
3-ply	Laceweight, fineweight, baby		2.5-3.5 mm	28-34
4-ply	Baby, sock, lightweight, fingering, superfine	1	2-3.25 mm	28-32
5-ply	Sportweight, lightweight, baby, fine	2	2.75-3.75 mm	26-30
8-ply	DK, double knitting, medium weight, light worsted	3	3.5-4.5 mm	18-23
10-ply	Aran, worsted, medium weight	4	4.5-5.5 mm	16-20
12-ply	Bulky, heavy worsted, heavy weight	5	5.5mm-8 mm	12-15
14-ply	Chunky, superbulky, extra bulky, rug, pencil roving, roving	6	7 mm and up	10-16
20 ply	Pencil roving, Icelandic		10 mm and up	10 or less

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Some of our trusted sources

Knitter's Handbook, Montse Stanley (Reader's Digest, 2001)

Everything you will ever need to know about knitting

Crocheting in Plain English, Maggie Righetti (St Martin's, 1988)

Techniques and yarn info with a twist of humour.

Knitting-And <www.knitting-and.com/knitting/index.html>

There's a bit about everything yarny at this Australian site

WiseNeedle <www.wiseneedle.com> This long-running online

database provides consumer-to-consumer information

YarnIndex <www.yarnindex.com> A motherlode of yarn info

featuring specifications of more than 3,000 different yarns

Vintage Knits <www.vintageknits.com> includes info on

discontinued yarns and working with old patterns

Yarn Standards <www.yarnstandards.com> Information on the

movement to standardise yarn names and needle/hook sizes

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POCKETS ARE NOT ONLY HANDY, THEY'RE GOOD-LOOKING EMBELLISHMENTS. WE'VE USED THEM ON A FEW PROJECTS THIS ISSUE (LIKE THE BRIGHTON BEACH BAG PICTURED HERE), BUT YOU CAN PUT A POCKET ANYWHERE. RELAX, IT'S NOT ROCKET SCIENCE, IT'S

pocket science

Melissa Deutsch Scott

Pocket flap with buttonhole

A flap can be coordinated with many different types of pockets. Picked up and knitted in the same manner as a patch pocket (see below), this method offers myriad embellishment possibilities—ribbing, cables, textures, buttonholes.

Forethought pocket marking

A forethought pocket can be worked anywhere on a garment as long as you plan ahead. As you knit, work a strand of waste yarn in where you'd like the pocket to go. Later, unpick it, hop top and bottom stitches onto some pins and knit around to desired length. Sew, knit together or graft the bottom of the pocket. This is an easy choice for creating a durable pocket.

Picking up and knitting stitches for a patch pocket or flap

Using a darning needle, thread through a row of stitches, picking up the right-hand strand of each to ensure they will be knitted up in the correct position and direction of the stitch. For flaps, pick up an extra stitch to each side of the pocket area to ensure tidy coverage.

Once the stitches are picked up correctly, knit up the stitches and work to the pocket or flap length desired. Stitch the sides of the pocket using mattress stitch for tidy edges.

Slit pocket

You can see this method at work in our Teché pocket socks (Page 26). It creates an internal flap in the direction of your knitting which is later stitched in the WS of the work to form a pocket. Work to desired pocket position, work the number of sts for your pocket, then place these sts on a holder. Work to the end of the row. On the next row when you get to the pocket position, cast on the same number of sts as you have on hold and continue working. After finishing the piece, return to sts on hold. If you are working from the top down (as in the Teché pocket socks), these will form your flap. If you are working from the bottom up (as shown here), the held sts will become your trim. Pick up held stitches and work desired pocket length (or trim length) and then cast off. Pick up the same number of sts at the cast-on edge and work the corresponding trim or flap.



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PHONE

The cotton club

Melissa Deutsch Scott

Living in the land of the sheep, we tend to banish cotton yarn to a dusty corner. Yet who doesn't love the drapery, breathable softness of a cotton garment? You probably have a favourite t-shirt that proves you do. Give it another try on the needles. Here are a few tips to getting the best results.

The 3 Ts: tension, twist, and texture

Tension: Given their lack of elasticity, cotton yarns often need to be knitted at a tighter tension than a wool yarn of the same weight. Swatching (and washing your swatch) is mandatory—unless you're knitting dishcloths.

Twist: Take out your stitch dictionary and have a look at sections that contain twisted stitches. They give your cotton-based fabric the structure necessary for a good fit. Try a twisted rib (k1bl for all k sts on the RS) for ribbed sections of a garment.

Texture: For decorative stitches, such as bobbles, knots and flowers (see our Windflowers pattern, Page 34) cotton is an excellent choice. With its crisp definition it is positively *made* for cables and textured stitches of all kinds, while the lighter weight of many cotton-blend yarns will give you cables all over without the uncomfy bulk.

Cotton on: a couple of yarns to try

Jo Sharp Desert Garden Aran A four-season cotton with microfibre for gorgeous, buttery-soft handle.

Heirloom Breeze With its lycra/cotton/wool blend and a newly expanded range of colours, it's a breath of fresh air.

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the time for giving

You're in a rush. It's the silly season. There are places to go, things to do, and then, of course, everybody needs a gift: parents, kids, friends, pets. Instead of maxing out your credit card, slow down and reconsider knitting or crocheting some gifts this year. You'll be investing your love, your thoughts and your personality, not to mention what's probably the most precious commodity most of us have these days: our time.

Some people are easy to knit for, but beware: others really do not appreciate handmade gifts. They think you've copped out by making something. Use your precious knitting and crocheting time wisely by thinking carefully about who to knit for, and what you'll make. I am yet to meet a man who doesn't like hand-knitted socks but I've never met anyone who likes purple nylon toilet roll covers. Be thoughtful about what kinds of things you give people. Will your cousin in Cairns want a pair of thick woolly socks? What would your Prada-wearing friend make of a quirky variegated stash scarf? Could your bicycling brother use a soft alpaca beanie or a pair of mittens? How would a pair of angora leg warmers go over with your ballet-obsessed niece?

Material world

It is important not to skimp on a handmade gift. Choose your materials well: use good-quality yarn and present gifts beautifully, with a handmade card if you like to make your cards as well.

Fine finish

Take the extra time to finish your knitted or crocheted item properly. You want it to be handmade, not look 'home made'. Weave in loose ends neatly, sew seams carefully, steam or block if necessary. Stitch in the recipient's name or hand-embroider a monogram. A throw could even bear a fabric label with the date of the gift and the maker's name, the way the quilters do it. Consider adding a tag with the care instructions and the fibre content.

Further reading

You might find inspiration in Melanie Falick's *Handknit Holidays*, geared towards planning ahead and enjoying gift knitting anytime during the year. Getting close to the date? Try Patons' *Big Book of Small Projects* or *Last-Minute Knitted Gifts* by Joelle Hoverson, which also offers thoughtful ideas for special packaging. There is a plethora of baby patterns out there as well, such as Louisa Harding's *Natural Knits for Babies and Moms*. And of course, past issues of *Yarn* include socks, shawls, a wine bottle cover, hats, bags, wrist warmers and shrugs. (As an extra little gift to you, we even have some free patterns online at yarnmagazine.com.au/index_archive.html.)

His Grandpa sent him a
coat and hat for his birthday



Other ideas

For children or non-knitters/crocheters: give them a ball of yarn, some needles or a hook, and a lesson in knitting or crochet. For a yarn lover: a ball of your own hand-dyed or hand-spun yarn makes a unique gift. (*Psst*—a subscription to *Yarn Magazine* is inexpensive and keeps giving for a whole year!)

Our gifts to you

The patterns in the special section that follow are low in financial cost and represent various investments of time. The tea cosies are quick to make and will cost about \$5–10. The socks add up to around \$12. And while the coat hangers may seem expensive at \$30 for the yarn, you'll be able to make at least 5 of them (and practice some different techniques at the same time). The tech covers all take a minimal amount of yarn, so use those leftovers that were too special to part with—cashmere, handpainted, or handspun—or take the opportunity to try out some new luxury yarns you've been eyeing off. The reversible cushions take a little more time and money (around \$25 each) but are well worth the effort. Their durable slip stitch can be used with many colour schemes to suit anyone's home. In fact, all of these gifts' colour choices can be altered to

suit: for the men on your gift list, try earthy neutrals, warm chocolate or bold reds and oranges. For closures, look at vintage, faux tortoiseshell, bone, or vintage buttons, and swap tassels for toggles to embellish instead. *J*

It's not how elaborate your gift is, but
how well-chosen. Sometimes the best gifts are

simple gifts



Patterns by Sarah Golder

A knitted **tea cosy** represents warmth, comfort and affection. The techniques involved here are easy so they're quick and fun to make.

Cosy 1 (left page) is knitted sideways with short-row shaping.

- **Yarn** Patons Jet (70% wool, 30% alpaca; 50 g/1.75 oz, 74 m/81 yds) 1 ball; Colour 2.
- **Needles** Pair of 5mm/US 8 needles
- **Tension** 17 sts and 24 rows to 10 cm/4" in pattern
- **Finished measurements** 20 cm/8" wide by 17 cm/6.75" high. Fits a 3-cup tea pot.
- **Note** This pattern uses short-row shaping, but when turning, do not wrap stitches. Also, be sure that your cast on tension and cast off tension are similar.

Make two pieces as follows Cast on 30 sts. Knit 3 rows (1st row is WS). Begin pattern: Row 1 (RS): k30. Row 2: k2, p26, k2. Row 3: (k3, p1) 6 times, k3, turn. Row 4: p25, k2. Row 5: k24, turn. Row 6: p22, k2. Row 7: k2 (k3, p1) six times, k1, turn. Row 8: p25, k2. Repeat Rows 1-8 four times then Rows 1 and 2 once. Knit 3 rows. Cast off, minding that your tension is the same as your cast on tension. **Finishing** Using a flat seam, stitch the two pieces together at the top and bottom sides for 2cm.

Cosy 2 (above, right) has drawstring eyelets and a rolled hem.

- **Yarn** Patons Jet (70% wool, 30% alpaca; 50 g/1.75 oz, 74 m/81 yds) 2 balls; Colour 4.
- **Needles** Pair of 5mm/US 8 needles
- **Tension** 17 sts and 24 rows to 10 cm/4" in pattern
- **Finished measurements** 23 cm/9.25" wide by 18 cm/7.25" high; fits a 3-4 cup tea pot

Make two pieces as follows Cast on 38 sts. Work 4 rows st st. Knit the next 2 rows (forming a garter stitch ridge at the bottom of the piece). Knit 1 row and purl the next row. Row 1 (RS): k2 (p1, k3) nine times. Rows 2 and 4: purl. Row 3: k4, (p1, k3) eight times, k2. Repeat Rows 1-4 until piece measures 15 cm from garter st ridge, ending on a wrong-side (purl) row. Eyelet row: k1, *yo, k2tog. Rep from * to last st, k1. Work 3 rows st st beg with a p row. Knit the next 2 rows (forming another garter stitch ridge at the top of the piece). Work 4 rows st st. Cast off. **Seaming and side edging** Stitch the two pieces together at the top sides for 3 cm from the garter stitch ridge down. Open the work and lay it flat on your work surface with RS facing. *Working along the edge nearest you, pick up and knit 44 sts between the two bottom garter stitch ridges. K 1 row. Cast off. Repeat from * for the other side edge. **Handle and spout opening** Hold the pieces WS together. Tack the cosy together with 1 or 2 sts at the garter st ridge, leaving the hem to roll up. Make a twisted cord (see *Stitch Guide*, page 51), thread it through the eyelets, draw up and tie. Try an organza or velvet ribbon for a festive finish.



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These reversible cushion covers are a contender for the title 'gift for someone who has everything'. Garter slip stitch makes them durable as well as easily adjusted to suit anyone's decor.

Yarn Cleckheaton Country 12 ply (100% wool; 50g/1.75 oz; 71m/78 yards) 2 balls each of olive green (#2194) (Colour A); off white (#2234) (Colour B); light brown (#2256) (Colour C).

Needles and notions 5mm/US 8 needles, 3 (4) buttons 2 (3) cm diameter

One 30 (40)cm/12 (16)" cushion insert

Tension 20 sts and 21 rows to 10cm/4" in garter slip stitch pattern; 16 sts and 32 rows in garter stitch

Final measurements 30 (40)cm/12 (16)" square

Pattern Garter Slip Stitch

Row 1 (RS): k.

Row 2: k

Row 3: k1, *sl 1 purlwise, k1; rep from * to end

Row 4: k1, *yf, sl 1 purlwise, yb, k1; rep from * to end

Using Colour A, cast on 63 (83) sts. Work first two rows of patt st in A, and continue in patt, changing colour every two rows for 30 (40)cm. Cast off. Using Colour A, pick up and knit 48 (64) sts evenly down one side of the front. Work in garter st for 10 (13) cm. Change to Colour B and work for another 14 (17) cm, ending on a wrong side row. Cast off. Using Colour C, pick up and knit 48 (64) sts on the other side of the front. Work in garter st for 10 (13) cm, ending on a wrong side row.

Buttonhole row, 30cm size only Row 1: k11, cast off 2, k10, cast off 2, k10 cast off 2, k11. Row 2: k11, cast on

2 (using a firm backwards loop), k10, cast on 2, k10, cast on 2, k11.

Buttonhole row, 40cm size only

Row 1: k11, cast off 3, k10, cast off 3, k10, cast off 3, k10, cast off 3, k11.

Row 2: k11, cast on 3 (using a firm backwards loop), k10, cast on 3, k10, cast on 3, k10, cast on 3, k11.

Both sizes Knit 2 rows. Cast off. Weave in loose ends. Stitch the pieces together at the edges by catching a strand from each row, overlapping the buttonhole side over the long side. Seaming like this will keep the fabric flat. Separate a ply from the knitting yarn, and sew on buttons. Pop in the cushion insert and button up.

Unfairly maligned as symbols of daggy craft, **hanger covers** are useful, beautiful things. Try working them in a lovely, springy, neutral yarn to reveal their virtues once again.



- **Yarn** Sirdar Denim Ultra (60% acrylic, 25% cotton, 15% wool; 100g/3.5 oz; 75 m/82 yds)
- **Colour A:** Beige (509); **Colour B:** Ivory cream (508), 1 ball of each makes about five covers
- **Needles and notions** 1 pair 8mm/11 US straight needles and one spare needle of a similar size; 3 uncovered wooden coat hangers about 38 cm/15" wide—remove metal hanger tops before covering hanger.
- **Tension** 7.5 sts to 10 cm/4" in stocking stitch

Jacquard cover

Using Colour B, cast on 29 stitches.
 Row 1: k1 (B), *k1 (A), k1 (B), Rep from * to end. Row 2: p1 (A), *p1 (B), p1 (A). Rep from * to end. Repeat Rows 1 and 2 four times and then Row 1 once.
 Cast off. Sew together the long edges of the cover and one short edge. Slide the cover onto the hanger and sew the open end. Screw in the metal hanger top.

Broken rib cover

Using Colour A, cast on 30 sts.
 Row 1: knit. Row 2: k2, *p2, k2. Rep from * to end. Repeat Rows 1 and 2 four times then Row 1 once. Cast off.
 Sew together the long edges of the cover and one short edge. Slide the cover onto the hanger and sew the other end closed. Screw in the metal hanger top.

Moss stitch cover with picot trim

Using Colour B, cast on 29 stitches using a provisional cast on method.
 Row 1: Knit. Row 2: k1, *p1, k1. Rep from * to end. Repeat Row 2 a total of eight times. Put cast on sts on a spare needle. Hold needles together with RS out, and knit together 2 sts, 1 from each needle, to close bottom edge. Knit 1 row. Work picot cast off as follows: Cast off 3 sts. *Pass rem st from right needle on to left needle. Cast on 2 sts. Cast off 5 sts. Repeat from * to end. Fasten off. Sew one end of the cover. Slide cover on to hanger and sew the other end. Screw in the metal hanger top.

These little **techie pocket socks** will fit a PDA, camera or mobile phone. They have even littler pockets for earphones, memory cards, etc.



Ribby pockets (left and right, above) are pockets with pockets, to hold your digital gear and accessories.

Yarn About 25 g of any 8 ply yarn. We used Ormagni Filati Merino Kind Stampato Colour 125 (Version A) and Panda Woolbale Colours 123 and 106 (Version B).

Needles and notions double pointed needles: 1 set 4mm/US 6, 1 set 3.25 mm/US 3; 1 small stitch holder

Tension 23 stitches and 34 rows to 10cm/4" in st st

Finished measurements Version A 13.5 x 9.5 cm/5.5" x 3.75" (fits a standard PDA); Version B 12.5 x 6cm/5" x 2.5" (fits a mid-sized mobile phone)

For Version B: Beaded Rib

Rnd 1: *k1, p1, k1, p2. Rep from * to end
Rnd 2: *k3, p2. Rep from * to end

Using 3.25 mm needles and MC for Version A and CC for Version B, cast

on 48 (30) sts. [16 (10) sts on each of 3 needles]. Join for working in the round and work in k2 p2 rib (Version A) or beaded rib (Version B) for 12 (9) rows. Change to 4 mm needles (and change to MC yarn for B) and work in st st for 4 (3) rounds. Divide for pocket: **Round 1:** k16 (10), k16 (10) and then put these 16 (10) stitches on a st holder, k 16 (10). **Round 2:** k16 (10), cast on 16 (10) using backwards loop method, k16 (10). **Version A:** Round 3: k17, (p2, k2) 3 times, p2, k17. (Work into the back of the cast on loops). Rep Round 3 five times. **Version B:** Round 3: K all sts but knit cast-on sts tbl. **Both versions:** continue in st st until cover measures 13.5 (12.5) cm from cast-on edge. Rearrange the stitches on the needle so the 1st needle has 12 (8) sts, the 2nd needle has 24 (15)

1. **Pocket** is a wee pocket all by itself, just the right size for a larger iPod.

Yarn 25 g of 4 ply (we used Filatura di Crosa Zarina, 100% wool, colour 1737); one 5.5 m/6 yd skein of Caron Waterlilies embroidery silk in Mountain Meadow.

Needles and notions double-pointed needles: 1 set each 2.75mm/US 2, 3, 2.5 mm/US 3 dpns; 1 small button

Tension 28sts and 36 rows to 10cm/4"

Finished measurements 11 cm x 6.5 cm/4.25" x 2.5"

Using 2.75 mm needles, cast on 36 sts (12 stitches on each of three needles). Join for knitting the round, and work in k1 p1 rib for 1 cm. Buttonhole row: work 18 sts in ribbing, yrn, p2tog, work rib to end. Continue in rib for about 2 cm. Change to 3.25 mm needles and continue in st st until cover measures 11 cm from cast on edge. Rearrange the sts on the needles so there are 9 sts on the 1st and 3rd needles and 18 on the second (ensuring the buttonhole is centred on the 2nd needle). Using the 3rd needle, k across the sts on the 1st needle. Cut yarn, and graft the stitches together. Sew on button and embellish with a tassel (see Stitch Guide).

sts and the 3rd needle has 12 (7) sts. Using the 3rd needle, k across the sts on the first needle. Cut yarn leaving a long tail and graft the sts together.

Pocket Transfer the sts from the holder to a 4 mm needle. (See Pocket Science, page 19.) Join yarn and work in st st for 6 (4)cm or desired length. Cast off. Turn cover inside out and stitch the pocket flap to the cover. *Note: for Version A we liked the reverse st st side so we kept that as the outside.* Beaded rib pocket trim for Version B: using CC and 3.25 mm needles and with RS facing, knit up 10 sts along the cast-on edge of the pocket. Work as follows: **Row 1:** k1, p3, k2, p3, k1. **Row 2:** p1, k1, p1, k1, p2, k1, p1, k1, p1. Repeat Rows 1-2 once and then Row 1 once. Cast off in pattern. Stitch the pocket trim in place at the sides

A pair of **simple socks** may just be the perfect handmade gift—they fit well and feel fantastic. It's a good thing these are simple, because your family and friends won't let you stop at one pair.

Yarn Patons Bluebell 5ply (100% wool, 50g/3.5oz, 125m/137.5yds) 2 balls in colour #4130

Needles and notions 3mm/US 2.5 double-pointed needles, 1 set of four; small amount of smooth waste yarn in a similar weight and contrasting colour
Tension 28 st and 36 rows to 10cm/4" (a tighter tension than normal for a 5-ply yarn)

Finished measurement (around circumference of foot at arch) 16(20,23)cm/6.5(8,9)". If you are between sizes, knit a size down.
Beaded Rib:
Round 1: *k1, p1, k1, p2. Rep from * to end
Round 2: *k3, p2. Rep from * to end

Cast on 45 (55, 65) stitches, putting a multiple of 5 on each of three needles. Join to work in the round. Work in beaded rib for 20cm. Work in st st for 3 rounds. For the smallest and largest sizes, dec 1 st in the 3rd round, for the medium size increase 1 st in the 3rd round [44 (56, 64 sts)].

Heel planning Rearrange your sts so there are 12 (16, 18) sts on the 1st and 3rd needles and 20 (24, 28) on the 2nd. K to the end of the 2nd needle. Using waste yarn, k across the 3rd and 1st needles, cut the waste yarn (leaving approx a 5cm tail) and return to the beginning of the third needle. Pick up main yarn again and knit across the waste yarn sts on the 3rd and 1st needles. Continuing with main yarn as usual, work in st st for another 12 (13, 14) cm or to desired length. To determine the foot length, align the waste yarn row with the inside ankle bone and measure from it to 5 cm less than the end of your big toe.

Toe shaping Rearrange sts so there are 11 (14, 16) sts on the 1st and 3rd needles and 22 (28, 32) on the 2nd.
**Round 1: 1st needle: knit to last 3 sts, k2tog, k1; 2nd needle: k1, ssk, k to last 3 sts, k2tog, k1; 3rd needle, k1, ssk,



k to end. Round 2: knit all sts. Repeat Rounds 1–2 until 20 sts remain. Using 3rd needle, k across 1st needle. Cut yarn, leaving a long tail and graft the stitches together (see *Stitch Guide*).

Heel Unpick the waste yarn and put the stitches on to three needles—two needles for the bottom of the heel and one for the top. Join yarn at the centre bottom of the heel and knit all stitches, knitting up 2 more sts at each side of the heel by picking up and knitting stitches along the sides. Knit 1 round, increasing 1 stitch along the bottom section. [A few notes on all of this: when you unravel or unpick knitting in the middle of your work, there will

always be one less stitch waiting to be picked up at the bottom of the knitting than the top. Each stitch is like a 'V' or a valley and together they form 'mountains'. There will always be one less valley than mountain in a section of knitting. When you knit the first round and pick up extra stitches at the sides of the heel, try picking up and knitting the stitches (see *Stitch Guide*, Page 50) rather than just knitting up strands. It means you're very unlikely to wind up with any holes at your heels.]
Moving on: work 2 rounds st st. Ensure that each of the bottom two needles has half the number of the stitches on the top needle. Rearrange if necessary. Work as for the toe from **.

Building something from the ground up is all well and good, but there's something to be said for the charm of renovating: finding something you like and making it your own. We gave three designers a selection of plain white T-shirts and one rule: refinish with yarn, focusing on hooks and knitting needles as tools. We didn't ask for patterns; we just asked them to have some fun. And what we got back were five surprising and delightful remakes, two more garments than we expected and a range of looks we could never have predicted. We're inspired for some summer innovating. We're all

teed up



Tokyo textile designer and fibre artist **Mitsuko Tonouchi** opted to deconstruct her raglan T-shirt before renovating.

Starting with a basic raglan-sleeve T-shirt, Mitsuko slashed it from the hem up into strips about 12 cm long and 2 cm wide, and made similar, shorter cuts at the sleeves.

(Re)construction: For the waist, Mitsuko made 14 strips of crochet tape in Colour A and Colour B, each 40 cm long, using 7 of each colour for the back and front. For the sleeves, she made crochet tapes in three lengths (15 cm, 17 cm and 19 cm), with four of each colour. The shorter tapes were used closer to the armholes. Then, she used needle and thread to tack tapes into position at sleeves and waist, using random colour arrangements for the sleeves and the sequence of Colour A, Colour

B, Colour C (plain T-shirt strip) at the waist. Then she wove them together, unravelling any tapes that were too long.

Lastly she made a rickrack-style "blade" strip in Colour A and hand-stitched it over the tacking.

Tape Make a foundation ch of 9 sts. Ch 3 for 1st tr. Sk 4 ch, 2 tr into next ch, ch 3, 2 tr into same ch, sk 3 ch, 1 tr into 1st ch of foundation. Turn. *Ch 3, 2 tr into 2nd ch, 3 ch, 2 tr into same ch, 1 tr into top of turning ch of previous row. Repeat from * until tape is desired length.

Blade Make a foundation ch of desired finished length (multiple of four). Work extra if you are unsure as to required length—you can always unravel any unused chains. Ch 1, * Dc into next ch, ch 3, 2 tr into same ch, sk 3 ch. Repeat from * to end of ch.



Yarn columnist **kylie gusset** found inspiration in the fashion world but wanted to make something more everyday.

I liked the idea behind what designer Akira Isogawa had done in collaboration with Bonds—it got me thinking that it would be cool to have a pattern where crochet and/or knitting was only part. The main garment is already there, so it's just up to you to add the finishing touches. Also, it's summer—you've got things to do, places to be—so I wanted to keep the shirts simple and have something that could be done and worn.

The cream sari silk caught my eye—it seems traditional, but with a twist. For the pink/red wool, I remembered reading a 'top designer's secret': 'It's all about what happens from the bust up'. So I wanted to play with that, and I had the crochet 'flower' from another project. It was just a matter of attaching it, then crocheting the rest of the neckline by working stitches right over the hem.





Prudence Mapstone

is a designer, author and teacher based in Brisbane. She was travelling overseas while she worked on the creations shown on these two pages, so many of her renovating decisions were premeditated.



I had made up my mind to work a lacy shell over the top of this T-shirt. I felt that the piece needed to be kept fairly plain and simple, so I decided to go for yarns in natural fibres and with smooth textures. I opted for a number of different neutral-coloured yarns that I had bought overseas: some fine-weight commercially spun linen from Belgium (in half a dozen different colourways, some of which were subtly variegated), together with hemp from the UK in small skeins that had been hand-dyed in a number of subdued shades.

The yarns seemed to work up most interestingly when they were crocheted. I began creating a random array of motifs, not following any particular pattern. When I

started to work I didn't have a special theme in mind, but in certain lights the colours reminded me of rock pools at low tide—so visions of shells and starfish and seaweed kept creeping in.

I left a few of the motifs as individual sections but joined others together as they were completed. I connected some pieces using short lengths of crocheted chain into which I worked a row of either double crochet or slip stitches.

When I had completed almost enough sections of 'lacy' crochet fabric to cover a large part of the shirt I placed half of the pieces onto the front of the T-shirt, and moved them around like a puzzle over the top of

the fabric. Once I was happy with the overall arrangement, I started pinning some of the sections to each other. To avoid sewing, I tied the pieces together at the points where the motifs touched, using short lengths of yarn and working all of the ends in carefully with a hook as I went. Where it was necessary to further connect the pieces or firm up the fabric, I created additional 'bars' of crochet chains between the motifs.

After joining the front section, I turned the T-shirt to the other side and arranged the remaining pieces over the back, adding some longer crochet bars at the top to randomly attach the overlying fabric around the back of the neck.

A couple of weeks before starting this project, while tidying up a little-used portion of my stash, I ran across one ball of an unusual European novelty yarn in white. It was made from a continuous length of tulle, embellished on the surface with a row of zig-zag stitches that had been worked over the top of a strand of wool. White tulle evokes thoughts of either wedding veils or mosquito nets...so when a white singlet arrived in the mail from *Yarn* not long after, the idea was born for a tropical garment for the bride-to-be.

I made a single cut straight up the singlet, from the hem to about two thirds of the way up the front. I rolled the raw edges inwards to create a small hem and worked a row of double crochet over it, working from the wrong side and using a fringed cotton yarn and a sharp steel hook to pierce directly into the knitted fabric of the singlet. By pulling the stitches up loosely, I was able to work the thicker yarn quite easily, even though I was using a very small hook.

I knitted a large triangle calculated to fit perfectly into the cut section at the front of the singlet and embellished it by adding a layer of crochet mesh. Then, using a hook since the project brief stated that sewing was to be avoided, crochet slip stitches were used to attach the insert into the previously crocheted edges around the cut. To help soften the overall appearance of the finished garment, the neck and sleeve edges were also covered with a row of crochet, worked from the wrong side with the small hook and the fringed yarn. Then I crocheted an even row of stitches directly into the hem at the bottom, and worked subsequent rows of crochet with a larger hook, using increases and decreases to create a scalloped bottom edge. Finally, I made small pompoms and tied them to the points at the hem.





Vintage-inspired paisley skirt

Vivian Tng

Inspired by a lace yoke in an early 1900s publication, this up-to-date summer skirt combines knitting and crochet starting with a crochet lower border that is picked up and knitted in the round to the waist. It's drapery and cool, easily adjusted, with cover in the areas that need it and just a hint of sexiness.

Yarn South West Trading Company Bamboo (100% bamboo fibre; 100g/3.5oz; 225m/250 yds); 2 (3, 3, 4) skeins. Colour 133 (Intensity). South West Trading Company Bamboo is distributed in Australia by Ecoyarns.

Needles and notions 4 mm/US 6(G) crochet hook or size to fit gauge, 4mm/US 6 circular needle (80 cm), sewing needle, bodkin (optional)

Tension Width of crochet paisley slightly stretched is 13 cm/5". Total depth of crochet motif including border is 16 cm/6.5". Knit tension is 24 st and 32 rows to 10 cm/4" in st st on 4mm needles. **Finished measurements** 83 (91.5, 108, 125) cm/32.5 (36, 42.5, 49)" around; 41 cm/16" length

Notes Adjust the length of the skirt to suit. Waist size is easily adjusted with the addition of extra paisley motifs. Two motifs will add 20 more knitted stitches. Larger skirts will take more yarn. To ensure yarn does not unravel, make slip knots in all yarn tails after weaving in ends, then trim yarn close to knot.

Drawstring Make crochet ch for a length of twice the finished waist measurement.

Crochet paisley motif set-up rows Ch 18 and join with a sl st to form a ring. **Row 1:** 3ch, 20tr into one side of the 18ch ring, turn. **Row 2:** 5ch, tr into first tr of previous row, (2ch, miss 1 tr, tr in next tr) 4 times, 2ch, tr in next tr, (2ch, miss 1 tr, tr in next tr) 3 times, 2ch, tr in next tr, 2 ch, miss 1 tr, tr in next tr, 2 ch, tr into turning ch, turn. **Row 3:** 1ch, dc into first 2ch space, (5ch, dc into next 2ch space) 7 times, 10ch, miss next three 2ch spaces, dc into last 2ch space, 2ch, dc into same 2ch space, turn.

Paisley motif Row 1: 21tr into 10ch loop, dc into adjacent 5ch loop, 3ch, dc into next 5ch loop, turn. **Row 2:** 2ch, tr into the first tr of the group of 21, (2ch, miss 1 tr, tr in next tr) 4 times, 2ch, tr in next tr, (2ch, miss 1 tr, tr in next tr) 5 times, 2ch, tr in last tr of the group of 21, dc into the adjacent 5ch loop, turn. *Note: when you first work this row, there will be no 5ch loop to dc into; just turn after the last tr.* **Row 3:** 3ch, 1dc in first 2ch space, (5ch, dc into next 2ch space) 7 times, 10ch, miss next 3 2ch spaces, dc into next 2ch space, 3ch, sl st into next free 5ch loop, turn. Work motif Rows 1–3 for a total of 20 (22, 26, 30) motifs (including the set-up motif) finishing with a Row 2. *Note: If altering skirt size,*

add or subtract in pairs—you must have an even number of motifs or the paisley border cannot be seamed properly. **Last row:** 3ch, 1dc in first 2ch space, (5ch, dc into next 2ch space) 4 times, 3ch, dc into next 2ch space. Fasten off and cut yarn, leaving a 20cm tail for sewing up the join later.

Crochet border Join the yarn at the first free 5ch loop of the 4th motif. **Set-up row:** 3ch, 2tr into same 5ch loop, *2ch, 3tr in next 5ch loop, 2ch, 3tr in next 5 ch loop, 2ch, 1tr in next 5ch loop, 2ch, 1dr into the space where the two motifs meet, 2ch, 3 tr in next 5ch loop. Repeat from * to end of motif strip. Bring the strip edges together; join by working next repeat into 2nd motif at the beg of strip. End row with 1dr and 2ch; sl st into beginning 3ch. **Round 1:** sl st across top of the trs to the first 2ch space, 3ch, 2tr into 2ch space, *(2ch, 3tr into next 2ch space) twice, (ch2, tr in next 2 ch space) twice, 2ch, 3tr into next 2ch space. Rep from * to end of round, sl st into beginning 3ch. **Round 2:** 2ch, *(1dc into each tr) 3 times, 1dc in 2ch space, (1dc into each tr) 3 times, 2dc into 2ch space, (3dc into each tr) 3 times, 2dc into 2ch space, (1dc in tr, 2dc into 2ch space) 2 times. Repeat from * to end; sl st into first dc. (You should have 20 dc for every 2 paisley motifs.)

Knitted skirt section With circular needle, pick up 1 st for every dc around [200 (220, 260, 300) sts]. Join by knitting into st below. Work 8 rounds k4 p1 ribbing. Beg with next round, k all rounds until knitted section is 25 cm (or length to suit). Drawstring opening: in the next round, as you are knitting around, work *yo k2 tog, k4, yo k2 tog* at any point where you would like the drawstring to tie. K next 5 rounds. Purl one round (for turning hem at waist casing). K 5 rounds.

Finishing **Crochet hem cast off** (see Stitch Guide, page 51): fold waist casing in half along the purl ridge. Cast off stitches and work hem at the same time by working one

stitch from the body of the skirt six rows below the purl ridge together with one live stitch from the needle: with WS facing, *put 4 mm crochet hook through the sixth stitch below the purl ridge and through the first st on the left, yo hook, draw yarn through sts on hook. Repeat from * to end of round. To keep your waistband straight, ensure the st picked up is aligned with the st being cast off. Cut yarn, leaving a 10 cm tail, weave in ends. Neatly stitch the first and last motifs together. With a bodkin, safety pin or crochet hook, work drawstring through the casing. **Bottom edging** Repeat the set-up round of the top paisley border around the bottom edge of the skirt.



Windflowers

Mary-Helen Ward

This retro-inspired garment has a hint of the 1950s in its shaping. It starts with a short piece of back-and-forth knitting to form a slit at the hem; then you'll switch to circulars for working in the round up to the armhole shaping, with fake seams at the sides. A slit in the hemmed neckline matches the bottom edge; it's finished with a fake button-and-loop closure.

Yarn Online Linie 12 Clip (100% Egyptian Mako Cotton; 100g/3.5 oz; 166m/182 yards) 4 (4, 4, 5, 5) skeins

Needles One 3.75mm/US 5 circular needle (80 cm long), one 4mm/US 6 circular needle (or size required to get tension) 80 cm long, one set 4mm/US 6 dpns for the sleeves, 4mm/US 6 (G) crochet hook for making decorative button loop.

Notions Cable needle, stitch markers, stitch holders (5), safety pin, tapestry needle for sewing sleeves, one large decorative button.

Finished measurements Bust: 100 (110, 120, 130, 140) cm/39.25 (43, 47, 51, 55)" Back length: approx 60 cm/23.5"—can be adjusted to suit (remember to buy extra yarn)

Tension 20 sts and 28 rows to 10cm in dot stitch, measured in the round

Notes

To make fake seams, which help the garment drape nicely, always work the side stitches in garter stitch—i.e. knit all stitches when working back and forth, and knit 1 round, purl the next when working in the round.

Flower stitch (instruction given as 'make flower'): p3tog, leaving stitches on left-hand needle, k them tog then purl them tog again. Slip the three sts to the right-hand needle. Due to the flower stitch working to a different tension from the dot stitch, the back of the garment has fewer stitches than the front. This is corrected when shaping for the armholes.

Dot stitch: (multiple of 4 + 2)

Row 1: *P1 k3, repeat from * to last 2 sts, k2 (RS)

Row 2 (and all WS rows): purl

Row 3: Knit

Row 5: K2, *P1 k3, repeat from * to end.

Row 7: Knit

Cable 4 (C4): slip 2 stitches to cable needle, hold at front of work, knit the next two stitches, then knit two stitches off cable needle

M1L and M1R: See Stitch Guide, page 50

Short-row wraps: See Stitch Guide, page 50

Working wrap with st: Insert needle from below into the wrap then into the st to be worked, working the wrap together with the st. (The wrap closes the 'gap' that occurs when working short rows, and knitting the wrap with the stitch ensures the wrap remains invisible.)

Body Using 3.75 mm needles, cast on 188 (208, 228, 248, 268) sts and work 5 rows in st st beginning with a knit row. Next row (WS): k one row (for purl ridge hem) then change to 4 mm circular needle, initially working back and forth as follows. Row 1: k2, p1, knit to last three sts, p1, k2. Row 2: P2, k1, p32 (37, 42, 47, 52) stitches, pm, k1 (for 'fake 'seam''), pm, p 88 (98, 108, 118, 128), pm, k 1 (for other side 'seam'),

pm, p 60 (65, 70, 75, 80) sts, k1, p2. Repeat Rows 1–2 once, then Row 1 once. The hem can be completed now by purling each stitch of the next row together with a stitch of the cast-on row, or you can simply sew the hem up later.

Commence pattern as follows, continuing to work back and forth on the 4 mm circular needle:

Row 1: k2, p1, k to last three sts, p1, k2.

Row 2 and all wrong side-rows: P2, k1, p to fake-seam stitch, k1, p to next fake-seam stitch, k1, purl to last three sts, k1 p2.

Row 3: k2, p1, *k9, make flower*, repeat from * to * a total of 5 (5, 5, 6, 6) times, k0 (5, 10, 3, 8), knit fake-seam stitch, k1, **p1, k3**, repeat from ** to ** a total of 21 (24, 26, 29, 31) times, k3 (1, 3, 1, 3), knit fake-seam stitch, k1, repeat from ** to ** a total of 7 (8, 9, 11, 12) times, k3/4 (5, 2, 3), p1, k2.

Row 5: as Row 1.

Row 7: k2, p1, k 3, *make flower, k9*, repeat from * to * a total of 4 (5, 5, 5, 6) times, knit to fake-seam stitch, k fake-seam stitch, k3, **p1, k3**, repeat from ** to ** a total of 21 (23, 26, 29, 31) times, k 1 (3, 1, 3, 1), knit fake-seam stitch, k3, repeat from ** to ** a total of 7 (8, 9, 11, 12) times, k 1 (2, 3, 0, 1), p1, k2.

Row 8: as Row 2.

Work Rows 1–8 once, then work Rows 1 and 2 again.

Set-up row for knitting in the round Next, you'll join the work and start the cable simultaneously, as follows. Turn work, slip two sts from right needle onto cable needle, hold at the front of work. Knit 2 sts from left needle as usual, then knit 2 from cable needle. Now work Row 3 above, beginning p1, *k9, make flower*, and ending p1 before the cable stitches.

Round 1 and all alternate rounds: k4, p1, knit to fake-seam stitch, p1, knit to fake-seam stitch, p1, knit to last stitch, p1.

Round 2: k4, p1, k to last three stitches, p1.

Round 4: C4, p1, k3, *make flower, k 9*, repeat from * to * a total of 4 (5, 5, 5, 6) times, k to fake-seam st, k1, k3, **p1, k3**, repeat from ** to ** a total of 21 (23, 26, 29, 31) times, k 1 (3, 1, 3, 1), k fake-seam st, k 3, repeat from ** to ** a total of 7 (8, 9, 11, 12) times, k 1 (2, 3, 0, 1), p1.

Round 6: As Round 2.

Round 8: C4, p1, *k9, make flower*, repeat from * to * a total of 5 (5, 5, 5, 6) times, k 0 (5, 10, 3, 8), k fake-seam st, k 1, **p1, k3**, repeat from ** to ** a total of 21 (24, 26, 29, 31) times, k 3 (1, 3, 1, 3), k fake-seam st, k 1, repeat from ** to ** a total of 7 (8, 9, 11, 12) times, k 3 (4, 5, 2, 3), p1.

Work Rounds 1–8 until you have worked 10cm from purl ridge hem, then begin side-seam shaping. Work k2tog before each fake-seam stitch and k2togtbl after each fake-seam stitch on next and every following [Cont. on page 52]





Gumleaf lace shawl

Kathryn Gunn

This simple lace piece is cast on at the back of the neck and worked outward at right angles to make a small triangular shawl of a comfortable, wrap-like size. The garter stitch border along the top edge is worked simultaneously with the body of the shawl, and the picot edging is worked as a cast off.

Yarn Belisa cashmere 1.5 ply (100% cashmere, 50 g/1.75 oz, 440 m/484 yards)

Needles and notions 3.75 mm/US 5 circular needle (60 cm); two 3.75 mm double-pointed needles, one 5 or 5.5 mm/US 8 or 9 needle for cast off, 4 stitch markers, 3.75 mm/US 5 crochet hook, and a length of fine, smooth contrasting yarn for cast on.

Finished measurements Approximately 150cm/59" across the top and approximately 70cms/27.5" long

Tension This is not vital for fit but unblocked tension should be fairly loose—approximately 16 sts to 10cm/4". This is essential if the shawl is to be blocked properly to show the pattern.

Notes

Shawl is increased by 4 stitches on every RS row. Every WS row is knitted plain without increases. See diagram (next page) illustrating cast-on location and direction of work.

Markers are used to denote 1) the borders of the shawl, which are worked together with the body; 2) the centre increases. Slip markers as you work.

Centred double decrease stitch (sl2tog k1 p2sso): slip 2 stitches together, as though you were knitting them together, to the right-hand needle. Knit the next stitch, then pass the two slipped stitches over the one just worked. This stitch decreases two sts without leaning left or right.

Shawl cast on

See *Stitch Guide* on Page 51 for pictures of the following process. With contrasting waste yarn and crochet hook, ch 9. There will be a flat side and a raised (bumpy) side of your chain. Use the hook to draw the shawl yarn through 5 bumps, creating 5 sts on the hook. Transfer these to the knitting needle. Working in garter st, k 6 rows. Next row (RS): k 5 sts, then pick up and k 3 sts (one in each ridge) along the side edge. Carefully unpick contrasting waste yarn and put the sts on the double-pointed needle—noting that one of the sts picked up will be a tight loop held by the waste yarn—and then k these 5 sts (13 sts on the needle). Turn work and tie a marker to show RS side of the work.

Setup rows (see Chart 1)

Row 1 (RS): k5, pm, yo, k1, yo, pm, k1, pm, yo, k1, yo, pm k5 (17 sts)

Row 2 (and all following even rows): knit, slipping markers to keep your place.

Row 3: k5, sm, yo, k3, yo, sm, k1, sm, yo, k3, yo, sm, k5 (21 sts)

Row 5: k5, sm, yo, k5, yo, sm, k1, sm, yo, k5, yo, sm, k5 (25 sts)

Row 7: k5, sm, yo, k7, yo, sm, k1, sm, yo, k7, yo, sm, k5 (29 sts)

Row 8: knit.

Begin lace pattern, continuing to slip markers as established. (See Chart 2.)

Row 9: k5, yo, k3, yo, sl2tog k1 p2sso, yo, k3, yo, k1, yo, k3, yo, sl2tog k1 p2sso, yo, k3, yo, k5 (33 sts)

Row 11: k5, yo, k4, yo, sl2tog k1 p2sso, yo, k4, yo, k1, yo, k4, yo, sl2tog k1 p2sso, yo, k4, yo, k5 (37 sts)

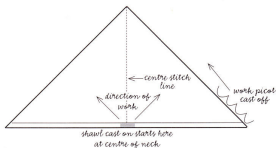
Row 13: k5, yo, knit to centre stitch, yo, k1, yo, k to last 5 sts, yo, k5 (41 sts).

Row 14: knit.

Rows 9–14 form the gumleaf motif. Motifs are added evenly as the stitch numbers increase. Repeat lace pattern rows for a total of 25 repeats of gum leaves, ending with the fourth pattern row (325 sts). For a larger shawl, carry on working, ensuring you leave enough yarn to work the cast off. >>

Picot cast off It is important to do this very loosely so that the shawl can be blocked to the correct size. Work cast off as follows: using a knitted cast on and with your largest needle in your right hand, cast on 3 sts. Now cast off these 3 sts and then, from the shawl edge, the next 3 sts as well. Continue in this manner, casting on 3 sts, and casting off 6 sts until all the stitches are cast off. End by casting on 3 sts and casting off 3 sts.

Blocking Block the shawl to finished measurements as given (or your preferred size), pinning out each point of the picot edge. See *Jana 2* for more on blocking shawls.



Gum leaf lace shawl charts

Chart 2



Hand painted silk, wool and mohair yarns, in all the colours, textures and plies you can imagine.
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Outback opera camisole

Juliana Ellis

Cool silk in landscape reds and ochres gives this camisole a casual beauty. The simple lace pattern is knitted mostly in the round and blocked for comfortable elegance.

Yarn Fibreworks Silk Ribbon (100% woven silk ribbon; 200 g/7 oz; 360 m/392 yds) 1 hank; colour: bush flame

Needles and notions 5mm/US 8 circular needle, 7 mm/US 10.5 straight needles (for stole); 6 stitch holders

Tension 18 sts and 18 rows per 10 cm in lace pattern using 5mm needles (blocked); 20 sts and 21 rows to 10 cm in pattern on 5 mm needles (unblocked)

Note See the Stitch Guide on Page 50 for a full list of abbreviations used in this pattern.

Finished and blocked measurements 90 (100, 110) cm/35.5 (39.5, 43.75)" circumference; 45 (50, 55) cm/17.75 (19.75, 21.5)" length. Shown in 90 cm circumference.

Camisole Cast on 162 (180, 198) sts using 5mm circular needle and join for working in the round. Place marker to indicate beg of round. Round 1: knit. Round 2: (yo, k2, k2tog tbl, k2tog, k2, yo, k1), repeat to end. Round 3: knit. Round 4: (k1, yo, k2, k2tog tbl, k2tog, k2, yo) repeat to end. Repeat these 4 rounds to form the lace pattern until work measures 20 (25, 30) cm ending 9 sts before the end of a 2nd round.

Divide for front and back *All work from this point is done back and forth, with each alternate row purled.*

Cast off 18 sts, k63 (72, 81) sts (back), cast off 18 sts, k63 (72, 81) sts (front) and fasten off yarn, leaving all sts on needles. **Back** Rejoin yarn for back section at right side with right side facing [63 (72, 81) sts]. Next row: k5, (k2tog, k2, yo, k1, yo, k2, k2tog) to last 4 sts, k4. Next and every alternate row: Purl. Next row: k2tog, k2 (k2tog, k2, yo, k1, yo, k2, k2tog tbl) to last 5 sts, k3, k2tog. Next row: k2tog, k2 (k2tog, k2, yo, k1, yo, k2, k2tog tbl) to last 3 sts, k1, k2tog. Next row: k2tog (k2tog, k2, yo, k1, yo, k2, k2tog tbl) to last 3 sts, k1, k2tog. Next row: k2tog (k2tog, k2, yo, k1, yo, k2, k2tog tbl) to last 10 sts, k2tog, k2, yo, k4, k2tog. Next row: k2tog, k3 (yo, k2, k2tog tbl, k2tog, k2, yo, k1) to last 5 sts, k3, k2tog. Next row: k2tog, k3 (yo, k2, k2tog tbl, k2tog, k2, yo, k1) to last 3 sts, k1, k2tog. [51 (60, 69) sts]

Left side Next row: k3 (yo, k2, k2tog tbl, k2tog, k2, yo, k1) twice, turn (21 sts). Next row: k2tog, k2, yo, k2, k2tog tbl, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2, k2tog, turn (19 sts). Next row: k2, yo, k2, k2tog tbl, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2, k2tog, turn (18 sts). Next row: k3, yo, k2, k2tog tbl, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2tog, turn (17 sts). Next row: k2, yo, k2, k2tog tbl, k2tog,

k2, yo, k1, yo, k2, k2tog tbl, k2tog, turn (16 sts). Next row: k3, yo, k2, k2tog tbl, k2tog, k2, yo, k3, k2tog, turn (15 sts). Next row: k2, yo, k2, k2tog tbl, k2tog, k2, yo, k3, k2tog, turn (14 sts). Next row: k3, yo, k2, k2tog tbl, k2tog, k2, yo, k1, k2tog, turn (13 sts). Next row: k2, yo, k2, k2, k2tog tbl, k2tog, k2, yo, k3, turn (13 sts). Next row: k3, yo, k2, k2tog tbl, k2tog, k2, yo, k2, turn (13 sts). Repeat last 4 rows (2 pattern rows with alternate purl rows) until 40 (45, 50) cm from cast-on edge, placing these 13 sts on a stitch holder. Place middle 9 (18, 27) sts on stitch holder.

Right side Rejoin yarn to work on other side with right side facing (21 sts). Next row: k4, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2tog, k2, yo, k4. Next and every alternate row: Purl. Next row: k2tog, k3, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2tog, k2, yo, k1, k2tog (19 sts). Next row: k2tog, k1, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2tog, k2, yo, k3 (18 sts). Next row: k2tog, k1, k2tog, k2, yo, k1, yo, k2, k2tog tbl, k2tog, k2, yo, k2 (17 sts). Next row: k2tog, k4, yo, k2, k2tog tbl, k2tog, k2, yo, k2 (15 sts). Next row: k2tog, k2, yo, k2, k2tog tbl, k2tog, k2, yo, k3 (14 sts). Next row: k2tog, k2, yo, k2, k2tog tbl, k2tog, k2, yo, k2 (13 sts). Next row: k3, yo, k2, k2tog tbl, k2tog, k2, yo, k2. Next row: k2, yo, k2, k2tog tbl, k2tog, k2, yo, k3. Repeat last 4 rows (2 pattern rows with alternate purl rows) until 40 (45, 50) cm from cast-on edge; place these 13 sts on a stitch holder.

Front Rejoin yarn for front with RS facing and work the same as the back. Use a three-needle cast off to join the shoulder stitches. **Neck edge** Pick up and knit 24 (25, 26) sts along side front, 9 (18, 27) sts from front stitch holder, 24 (25, 26) sts along other side front, 24 (25, 26) sts from side back, 9 (18, 27) sts from back stitch holder, 24 (25, 26) sts along other side back. [114 (136, 158) sts]. Pm and join for working in the round. Work 1 round purl, 1 round knit, 1 round purl. Cast off knitwise.

Armhole edge Pick up and knit 95 (97, 103) sts. Pm and join for working in the round. Work 1 round purl, 1 round knit, 1 round purl. Cast off knitwise.

Stole With the yarn left over from your camisole, you'll have enough left to work a stole (finished size depends on amount of yarn left). The version shown was 30 cm x 120 cm long before washing, and 40 cm x 150 cm after washing and blocking. The lace pattern has a [Cont. on page 53]



Holiday halter

Gitta Schrade

A cool celebration of colour, this random-striped open-backed top is a beautiful way to try out an unusual cotton yarn, or it's a good way to use up stash of a similar weight. We've mapped out our stripe pattern below, but feel free to do what you like—it's your holiday, so you make the rules.

Yarn Mission Falls 1824 Cotton (100% cotton; 50 g/1.75 oz; 77m/84yds) 1 ball each of 204/Lentil (A), 205/Goldenrod (B), 206/Peony (C), 305/Lemongrass (D), 406/Lilac (E); 1 (1, 1, 1, 2) balls 202/Cardinal (F); 1 (1, 1, 2, 2) balls each in 208/Merlot (G), 302/Wintergreen (H), 402/Sea (I), 407/Aubergine (J); 203/Cosmos (K), 207/Chili (L), 1 (1, 2, 2, 2) balls each in 405/Phlox (M); 2 (2, 3, 3, 3) balls 403/Sky (N). Mission Falls 1824 is distributed in Australia by Ristal Threads.

Needles and notions 1 pair each 4mm/US 6 and 4.5mm/US 7 or size to obtain tension, one long circular 4 mm for strap, crochet hook size 3mm/D3; one stitch holder

Tension 18 sts and 24 rows in stocking stitch to 10cm/4in with 4.5 mm/US 7 needles. 20 sts to 10 cm in k1 p1 ribbing on 4 mm needles.

Finished measurements Length: 62 (63, 64, 64) cm/24.5 (24.75, 24.75, 25.25)"; Bust: 76 (86, 96, 106, 116) cm/30 (33.75, 37.75, 41.75, 45.5)"; Shown in 96 cm (37.75)";

Note Stripe pattern is worked throughout entire front and back. There are more rows/strips given than required for some sizes.

Pattern 2 rows N, 4 rows H, 2 rows B, 4 rows L, 2 rows N, 2 rows J, 4 rows K, 4 rows G, 2 rows I, 2 rows N, 2 rows L, 4 rows H, 2 rows E, 4 rows A, 2 rows N, 4 rows F, 4 rows J, 2 rows D, 4 rows C, 2 rows L, 2 rows N, 4 rows H, 2 rows A, 4 rows I, 2 rows N, 2 rows E, 2 rows B, 2 rows C, 4 rows F, 2 rows I, 2 rows N, 2 rows L, 2 rows H, 4 rows J, 2 rows D, 4 rows N, 4 rows G, 4 rows K, 2 rows I, 2 rows A, 2 rows E, 4 rows N, 2 rows L, 4 rows D, 4 rows K, 4 rows G, 2 rows B, 2 rows F, 4 rows C, 2 rows J, 2 rows H

Back With 4 mm needles and Colour N, cast on 69 (77, 87, 95, 105) sts. Work 5 rows st st, starting with RS. Next row (WS): k all sts, (this forms a purl ridge 'turning row'; all further measurements are taken from this row). Change to larger needles. Work in st st and stripe pattern until piece is 7 cm from turning row, ending with a WS row. **Shape sides** *Work decrease row (RS): k5, k2tog, k to last 7 sts, ssk, k5. Work 7 rows st st. Repeat from * once. ** Work decrease row as above. Work 5 rows st st. Repeat from ** once [61 (69, 79, 87, 97) sts]. Work increase row (RS): k5, m1, k to last 5 sts, m1, k5. Work 7 rows st st. † Work increase row as above. Work 5 rows st st. Repeat from † once. Work increase row once more. [69 (77, 87, 95, 105) sts]. Continue in st st without shaping until piece measures 39.5 cm from purl ridge, ending with a WS row. Change to 4mm needles. Keeping stripe pattern correct, k1 p1

rib for 8 rows. Cast off firmly in rib.

Front Work as for back until piece measures 36 cm from purl ridge. Mark centre 3 sts in last row.

Shape neck Next row (RS): k to 5 sts before marked centre sts, [k2tog] twice, k1. Place rem sts on a holder, turn and purl back. K to last 3 sts, k2tog, k1. P 1 row. Next row (RS): k to last 5 sts, [k2tog] twice, k1. P 1 row. Next row: k to last 3 sts, k2tog, k1. P 1 row. Rep last 2 rows until front measures 43

cm from purl ridge row, ending with a WS row.

Begin underarm shaping (at same time continuing to work neck edge decreases as above). Next row (RS): k1, [ssk] twice, k to last 3 sts, k2tog, k1. P 1 row. Next row (RS): k1, ssk, k to last 3 sts, k2tog, k1. P 1 row. Rep last 2 rows until a total of 16 (18, 21, 23, 26) neck sts have been decreased. Next row (RS): k1, ssk, k to end. P 1 row. Continue shaping at arm edge every RS row in this manner, without shaping at neck edge, until 2 sts rem. Next row (RS): ssk. Fasten off. Join yarn to other side to begin with a RS row. Cast off 3 marked sts at centre front, ssk twice, k to end. Repeat as for left front, reversing all shaping, substituting k2tog for ssk, and ssk for k2tog.

Make up Join side seams. Sew in ends. With RS facing and using colour last used at upper back ribbing, use crochet hook to work a row of slip stitch along underarm/bust edge one st in from edge, then work a row of double crochet into those sts. Repeat for opposite side. Fold bottom hem to WS at turning ridge row and sew in place.

Ribbed strap and neck trim Slip garment on and measure in cm from side seam edge at waist in diagonal line up right front to point of front, along back neck to point of left front and down left front neck edge to beg of neck shaping. Take the required measurement in cm, subtract 4 cm to allow for garment stretch, and multiply by your rib tension (in this case, 2 sts per cm) to get the required number of sts to cast on. Using 4mm needles and Colour M, cast on required # of sts. K1, p1 rib for 3 rows, dec 1 st at beg of 2nd row and end of 3rd row. Change to Colour N, work rib for 4 rows, cont to dec 1 st at beg of each RS row and end of each WS row. Change back to M, work for 5 more rows and cont to shape

as established. Using M, cast off in rib (to ensure a firm edge and prevent the strap from stretching, making sure that cast off and cast on edge have similar tension). With RS of garment facing, pin band to garment front beg at left waist side seam edge, diagonal up front and front neck shaping, allowing a length for back neck, down 2nd front neck edge to beg of neck shaping. Sew band carefully in place. Where the band ribbing meets the neck edge decrease, use mattress stitch; where band overlaps front of garment, use a running stitch worked from the WS of fabric.







Amanda's Shawl

Beth Cohen

This Pi shawl was designed as a gift for a special young lady. Although it was originally knitted with my own hand-dyed merino laceweight yarn, any hand-painted yarn will yield beautiful results. The lace patterns include diamonds (a girl's best friend), bows (as you'd wrap a present) and hearts (because I love her) and will make a very special shawl for someone you love. It would make a lovely baby gift as it will last a lifetime.

Yarn Marta's Yarns Merino Magic 2 ply (100% merino wool, 100 g/3.5 oz, approx 800 m/880 yds)

Needles and notions 3.75 mm/US 5 double-pointed needles (1 set of four) 3.75 mm/US 5 circular needles, 40 cm and 80 cm long; pins for blocking

Finished measurements approximately 120 cm/48" circumference after blocking

Tension Not critical, but knitters should resist the temptation to use a needle much smaller than 3.75 mm with a laceweight yarn. It's better for lace to be looser rather than tighter—otherwise, the shawl may rip during blocking.

Note This shawl is worked in stocking stitch, with every other round knitted plain.

Cast on 9 sts using a circular cast on (see *Stitch Guide*, Page 51). Distribute the sts so there are 3 sts on three needles. Place marker and join for circular knitting. Knit first round. Increase round: *yo, k1, repeat from * to marker. (18 sts). Knit

3 rounds. Work an increase round as previous (36 sts). Knit 6 rounds. Work another increase round (72 sts).

Change to 40 cm circular needle, and as you work the next section, change again

to 80 cm needle when you feel it becomes necessary. K 2 rounds, then work the next 5 rounds from Chart 1, remembering to knit every other round plain. K 1 round st st. Work an increase round as above (144 sts). K 2 rounds, then work Chart 2. K 3 rounds. Work an increase round as above (288 sts). K 6 rounds. Work Chart 3. K 7 rounds. Work an increase round as above (576 sts). K 6 rounds. Work Chart 4. K 6 rounds.

Edging Using 2 dpns, cast on 9 sts using a long-tail cast on. Work the 2 set-up rows of the chart. Now using 1 dpn and the 80 cm circular needle containing your shawl, begin working from the edging chart, knitting the last st of the edging together with a st from the shawl at the end of every odd row. Casting off: when all the shawl stitches are used up, pick up the 9 sts at the cast-on edge of the edging and cast them off along with the 9 live sts using a three-needle cast off; at the same time you'll be working from the last row of the edging chart (i.e. work a three-needle cast off in pattern).

Finishing Weave ends into wrong side of shawl but do not trim. Hand wash your shawl in wool wash and then, working from the centre out, block your shawl, making sure to pin each

tooth at the point around the shawl. Let dry overnight, unpin, and trim the ends. See *Trim* Issue 2 for a bit more on blocking lace shawls.

Lace charts

Chart key

- Knit □ yo □ k2tog
 ▽ ssk ▽ k3tog ▽ Sl 1 st purlwise
 Tinted area indicates sts repeated for Chart 4 only.

Chart 1

Row no	1	3	5	7
1				
3				
5				
7				

Charts 2 and 4 (repeat tinted area only for Chart 4)

Row no	1	3	5	7	9	11	13	15	17	19
1										
3										
5										
7										
9										
11										
13										
15										
17										
19										

Chart 3

Row no	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35
1																		
3																		
5																		
7																		
9																		
11																		
13																		
15																		
17																		
19																		
21																		
23																		
25																		
27																		
29																		
31																		
33																		
35																		

Edging chart

Row no	1	3	5	7	9	11	13	15
1								
3								
5								
7								
9								
11								
13								
15								

Setup Row 2
Setup Row 1



Brighton Beach bag

Melissa Deutsch Scott

There's nothing like a cool cotton bag to haul along to the beach. Yes, it's bound to stretch a bit, but that's summer for you—a season to stretch out, relax and do some knitting just for fun. This bag has a practical side: it will give you pocket practice, and if it gets coated with ice cream and sunscreen, just give it a wash and lay it out flat to dry.

- **Yarn** 10-ply cotton, 200m/220 yards each of Colours A, B and C.
- We suggest Jo Sharp Desert Garden Aran Cotton (65% cotton, 35% microfibre), 55 m/60 yards), Dew (A), Thunder (B), Mareschino (C), 4 balls each.
- **Needles and notions** 5 mm circular needle, 4 mm circular needle, 1 set of 4 mm double-pointed needles, waste yarn, four stitch holders, three buttons, needle for sewing.
- **Finished measurements** 47 cm/18.5" x 35 cm/14". Handle length: 35 cm/14".
- **Tension** 18 sts and 24 rows to 10 cm/4" on larger needle
- **Note** This bag is knitted in two pieces, each resembling a singlet, with the side seams forming the centre front and back parts of the bag (see photos). A three-needle cast off will give the bag a smooth bottom seam.
- See 'Pocket Science' on Page 19 for pictures and information about how to make the pockets and flaps in this pattern.

Piece 1 Using 5 mm hook and waste yarn, work a crochet provisional cast on of 86 sts (see Stitch Guide, Page 51). With Colour A, work 42 rows in st st. Position 'forethought pocket' (for red flap, shown previous page) (RS): k 12 sts, then, using waste yarn, k 20 sts. Slip the 20 sts just worked in waste yarn to the left needle. Using the main yarn, knit them again, and complete the rest of the row as usual. Work 40 rows in st st, ending with a WS row. Begin top edge shaping. Work 2 rows st st, casting off 9 sts at the beg of each row. (68 sts) Next row: K2, ss, k to last 4 sts, k2tog, k2. Next row: purl. Repeat previous two rows until there are 60 sts. **Straps and strap shaping:** Next row: *k2, ss, knit 12 sts, k2tog, k2 (18 sts). Turn. Purl 18 sts just worked. Repeat from * once (16 sts). Next row: ** k to last 4 sts, k2tog, k2 (15 sts). Next row: Purl. Repeat from ** until 12 sts remain. Purl 1 row. **Strap** Change to Colour C and work 32 rows in st st. Place remaining 12 sts on holder or waste yarn. Reattach yarn at front right point of sts left unworked after the first strap. Cast off 20 sts, then k2, ss, k to the last 4 sts, k2tog, k2. Work other strap and shaping as above, reversing the shaping for the last 4 decreases.

Piece 2 With Colour B, work as for Piece 1, omitting the forethought pocket.

Forethought pocket Carefully unpick the waste yarn and pick up 20 sts for front and, for the back of the pocket, 19

sts plus the extra loop held by the waste yarn (40 sts). (RS) Join for knitting in the round and with Colour C, k 1 round, closing any side gaps by picking up and knitting an extra stitch at each side (42 sts). Next, purl 1 round (RS) to create a turning ridge. Work 30 rounds st st, or until pocket depth measures approx.

10 cm. Pop the pocket inside out and work a three-needle cast off for bottom of pocket. **Pocket flap** With the handles facing toward you and with 1 dpn, pick up 22 sts. Using Colour C, k 1 row (RS). Next row: k2, p18, k2. Work 11 rows total in this manner, ending with a RS row. With WS facing, knit 1 row. **Buttonhole row** K 10, sl the next 2 sts, pass the first over the second as if casting off, sl 1 more and pass 2nd st over. Transfer rem st back to left needle. Work 2 firm backward loops on left needle; continue row, knitting 1st 2 sts tbl, knit to end. Knit 1 row. Cast off.

Patch pockets Choose a position on Piece 2 for the small mobile phone pocket. The one pictured is positioned 18 sts in from the side and 64 rows from the bag bottom, but you can put yours wherever you like and change the size to suit you. Pick up 9 sts. With Colour C, work 22 rows st st. Change to Colour A or B and work 2 rows k1 p1 ribbing. **Buttonhole row** K1, p1, k1, p1, yo, k2tog, k1, p1, k1. Work 1 more row in ribbing. Cast off. Before working big pocket, sew bag pieces together, forming seams at front and back, using mattress stitch half a stitch in from each edge. Next, pick up 40 sts (20 stitches on either side of the centre seam line) about 30 rows up from the bag bottom. The pocket is knit in st st, with the first and last 2 sts of each row worked worked in garter stitch (as for pocket flap) for a neater edge. Work



33 rows in this manner. Next row (WS): knit. **Buttonhole row** (RS): k 19 stitches, work buttonhole as for pocket flap above, then knit 1 more row. Cast off. Sew the sides of your patch pockets to bag using mattress st.

Finishing Ensure seams are running down the centre front and back of your bag, then place the provisionally cast on stitches onto

a circular needle and work a three-needle cast off to form the bag bottom. Graft or seam bag straps. **I-cord edging** With RS and front (seam) facing, use Colour C and begin at the left inside edge of the right strap. Pick up and knit 40 sts, skip back of strap, 33 side sts, skip back of strap, 40 sts for the back, skip back of strap, then 33 more side sts. K 1 row. Work I-cord as follows: with RS facing using a dpn, cast on 3 sts. *K2, ss. Do not turn work. Sl 3 sts from right needle to left. * Repeat from * to * to end. When 3 sts remain, break yarn and thread the end into the last 3 sts and sew to beg of I-cord. Weave in ends. Sew on buttons.



Sashay silk belts

Liz Haywood

A little bit belt, a little bit sash, these two silk accessories are quick-knitted and stylish add-ons to a summer wardrobe.

Yarn Southwest Trading Company Amerah (100% 10-ply silk, 50g/1.75 oz, 89m/98 yards). Version A (wide belt, long ties) Oh Girl (pale blue multi), 2 balls for each size. Version B (narrow belt, kimono knot) Cantaloupe (orange multi), 1 (1, 2, 2, 2) balls. To make the narrow belt in Version A requires 2 balls for each size. South West Trading Company is distributed in Australia by Ecoyarns.

Needles and notions 4 mm/US 6 straight needles, sewing needle and matching thread (optional). Version A: two 8cm carabiner rings; Version B: two 6 cm carabiner rings. Carabiner rings are available from shops carrying outdoors/climbing gear or auto supplies, and often from bargain-bin shops as key rings.

Tension 24 sts and 46 rows to 10 cm/4". The belts have a firm tension. Cast on the required number of stitches for your chosen belt, and begin the pattern. Check the width of the belt after several inches. The wide belt should measure 6.5 cm/2.5" wide and the narrow belt 5 cm/2". If this is so, then continue, but if not, adjust needle size and start again. If you are happy with the firmness of your belt's tension but it is the wrong width, you may add or subtract a multiple of 2st from the number cast on.

Finished measurements Version A: 6.5 cm/2.5" wide, 132 (137, 142, 147, 152) cm/52 (54, 56, 58, 60)"; Version B: 5 cm/2" wide, 117 (122, 127, 132, 137) cm/46 (48, 50, 52, 54)". Belts are designed to fit a high hip measurement of 84 (89, 94, 99, 104) cm/33 (35, 37, 39, 41)". Belts pictured are 122 (137) cm/48 (54)".

Pattern: (multiple of 2st plus 3)

Row 1: Slip 1 knitwise, slip 1 with yarn in front, then (k1, slip 1 knitwise with yarn in front), until last stitch, k1

Row 2: Slip 1 purlwise, p1, then (slip 1 purlwise with yarn at back, p1), until last stitch, p1

Ensure that the first stitch of each row is slipped with the yarn pulled firmly to give a neat edge.

Back Cast on 17 (13) sts. Work Rows 1–2 of pattern stitch until piece measures 62 (66, 70, 73, 77) cm when measured flat. Before you cast off, position a carabiner on each end and pin in place to try it on and see if carabiner position is correct—each should sit about at the hipbone. Cast off.

Front ties (make 2). Cast on 17 (13) sts. (You can knit both front ties at the same time on the same needles to ensure you make them the same length. Use one end of yarn from the outside of the ball and the other from the inside.) Repeat the two pattern rows until work measures 35 (36, 36, 37, 37) cm for Version A or 27 (28, 29, 29, 30) cm for Version B. Cast off.

Sew in the yarn ends. You may need to secure them with a needle and thread. Press belt pieces gently under a damp cloth. Decide if you want the smooth side or the bumpy side to be the right side, and attach to the carabiners as pictured using a needle and thread. Put the wide end of the carabiners to the top.

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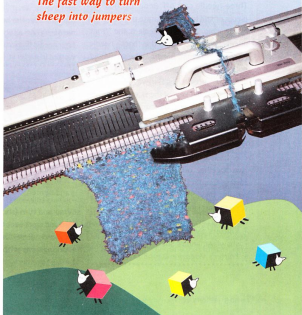
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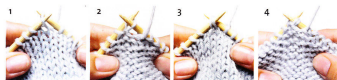
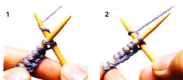
Knit stitches

*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpm(s)	double-pointed needle(s)
foll	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (incs 1 st)
m	metre(s)
mm	make 1 (raised increase)
m1, m1R	make 1 leaning left or right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl two sts together
RS	right side
Sl, sl	slip
Sm, sm	slip marker
ssk	slip, slip, knit (decs 1 st; a left-leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
WS	wrong side
yb	yarn back
yf	yarn forward
yo	yarn over. See also 'yrr'
yrn	yarn round needle; usually indicates a yo before a p st. Note the yarn must go fully around the needle.

Three-needle cast off Bring together two pieces of knitting on separate needles, right sides facing. The near needle is the 'front' needle, and the other the 'back' needle. Insert tip of a third needle knitwise through both the first st on front needle and the first st on the back needle. Knit the two together onto the third needle. Repeat the same manoeuvre on the next st on the front and back needles, giving you two sts on the right needle. Now cast off 1 st from the right needle in the usual manner, lifting the first stitch and dropping it over the second. Continue this way, knitting two together off the paired needles and casting st off right needle, until only one st remains on right needle. Break thread and draw the last loop closed.

Knitters' Symbol fonts (Gum leaf lace shawl, Amanda's Shawl) used courtesy
Knitter's Magazine © 1998 RXR Inc.

1) Knitted cast on Make a slip knot and place on the left needle. *Put the right needle through the stitch knitwise. Wrap the yarn clockwise around the right needle and draw through to the front. Place the loop on the right needle on to the left needle. Rep from *. **2) Cable cast on** Put 2 sts on left needle as in knitted cast-on. Continue as for knitted cast on, but instead of putting the right needle through the stitch, put the right needle between the last two stitches.

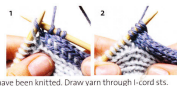


Working through the back of a loop (tbl) (1) k tbl: Put the needle through the back loop of the st as shown. (2) p tbl: Put the needle through the back of the stitch from left to right. (3) **k2togtbl** Knit two stitches together by putting the right needle through the back loops of two stitches at once. (4) **p2togtbl** Purl 2 sts together by putting the right needle through the back loops of the two sts at the same time from left to right.

I-cord Cast on the required number of sts onto a dpn. Knit each stitch. Slide the sts to the other end of the dpn and do not turn. (1) Bring the working yarn behind the work and (2) knit the sts again. Continue until cord is required length.



I-cord edging Pick up and k a row of sts along the edge of work. Cast on sts for I-cord edging. (1) *K to last I-cord st then work the next 2 sts together (for example, k2tog or ssk). Do not turn work. Sl sts from right back to left needle. Bring yarn behind work (2) and repeat from * until all picked up sts have been knitted. Draw yarn through I-cord sts.



Pick up and knit sts along an edge: st st (1) and garter st (2), (3) Put the needle through the edge of the work, wrap



the yarn over the needle as if to knit and draw through to the front. Leave the loop on the needle. (3) An alternative method of picking up and knitting at the edge of **garter st**: use a finer needle than used in knitting to pick up a loops in each ridge along the side edge of a piece worked in garter st. Knit into these loops as you go.



Backward loop cast on Form a loop with the working yarn over yarn coming from needle, slip it on to the right needle and tighten.

Slip, slip, knit (ssk) (left-leaning decrease) Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

Make 1 (right leaning) (m1R) Pick up the right-hand side of the stitch below the stitch you are about to work and knit into it. This will create a nearly invisible increase on the right of the stitch you are about to knit. **Make 1 (left leaning) (m1L)** Pick up the left-hand side of the stitch two rows below the one you have just knitted and knit into it. This will create a nearly invisible increase on the left of the stitch you have just knitted.

Wrap and turn (short-row wraps) On a knit row: yf, sl 1, yb, return sl st to left-hand needle, turn and work back across without working wrapped st. On a purl row, yb, sl 1, yf, return sl st to left-hand needle, turn work and work back across without working wrapped st.

Working wrap with st When working a knit row, insert needle from below into the wrap and k wrap together with the st as directed.



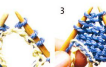
Provisional cast on (crochet) Using waste yarn, make a slip knot and put onto a crochet hook. With the hook in your right hand and the knitting needle in your left, tension the yarn in your left hand and keep working yarn behind the needle. "With hook, pick up yarn and pull through loop on hook. (You have cast on 1 stitch.) Keeping hook in front of the needle move the yarn around behind needle and repeat from * until you have cast on the number of sts required. Make a few extra ch and fasten off. Work main yarn into sts on needle. To expose the live stitches, undo the last st of the provisional chain, 'unzip' the chain and put live sts on a needle.



Circular cast on 1) With a crochet hook, ch the number of stitches to be cast on. Sl st to form a ring. (For this example, 16 sts, to make visibility clear.) Sl st in the first four st, keeping st on the hook. Now, holding ring firmly, remove hook and insert a double-pointed needle through sts. (You can thread sts onto scrap yarn if the dpps seem too slippery at this stage, but you'll have to come back to dpps eventually!) 2) Repeat the process, crocheting sl sts in 1/4 of the chain sts and placing them on the dpps 3) until you have the four needles arranged in a square.



Grafting (Kitchener stitch) for stocking stitch Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together, work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2-5 until all sts have been worked.



Shawl cast on Begin by crocheting a chain with contrasting waste yarn. There will be a flat side and a raised (bumpy) side. Use the crochet hook to draw the shawl yarn through 1 bump for each st required and on to hook (1). (2) Transfer sts to the knitting needle. (3) Work required number of rows, then pick up and knit sts along the edge of the work, 1 st for each garter ridge. (4) Remove the waste yarn by unravelling the chain and put the live stitches on a needle, including (5) one loop that is held by the waste yarn. Knit the sts you have just put on the needle to give you the required number of sts to begin your project. (6) Note that the yarn tail is now in the centre of your work, and that the cast-on area will spread out as you work.

Crochet stitches

We say torch, you say flashlight.

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (tr tr)	double treble (dtr)
skip (sk)	skip (sk)

Double treble (dtr) yo hook twice, insert hook into next stitch, yo hook, draw yarn through to front of work, (yo hook, draw through two loops) 3 times

Crochet hem cast off Fold waist casing in half along the purl ridge. With WS facing "put crochet hook through the required stitch below the hem edge AND through the first st on the needle, yo hook, draw through sts on hook. Rep from * to end of round, ensuring that st being picked up is aligned with st being cast off.

Tassel Wrap yarn around a piece of card until tassel is as thick as you want it. Tie another piece of yarn tightly around one end of the loops on the card and cut through all loops at the other end. Wrap a long piece of yarn several times around the tassel about 1/4 of the way down from the tie. Secure by threading through and tying a half hitch.

Twisted cord Cut a length of yarn about three times the length of desired finished cord. Anchor one end and twist the other until yarn has twisted tightly along its length. Bring the two ends together, keeping the cord taut; it will begin to curl in on itself to form the twists in the cord. Use your fingers to smooth the twists. Knot each end firmly.

Windflowers jumper (from page 34)

fourth round until five sets of decreases have been worked. Adjust the number of dots and flowers if necessary so that there is always one stitch worked plain on either side of the fake-seam stitch. Work eight rounds without shaping. Then M1R before each fake-seam stitch and M1L after each fake-seam stitch every 6 rows five times. Work straight until work measures 36 (36, 38, 38, 38) cm or desired length. You must end on an even round.

Shape armholes Work in pattern until 6 (6, 7, 7, 8) stitches before the fake-seam stitch. Cast off 11 (11, 13, 13, 15) stitches. Work in pattern until 4 (4, 5, 5, 6) stitches before next fake-seam stitch. Cast off 11 (11, 13, 13, 15) stitches. Work across the front to first group of cast-off stitches, turn and work on front only. First dec row: k2tog, work to last two stitches, k2togtbl. 2nd dec row: p2togtbl, work to last two stitches, p2tog. Continue to dec in this way every row a total of 6 (6, 8, 8, 10) times, then on right-side rows only (if necessary) until 72 (74, 76, 80, 82) sts remain (the smallest size should not require further decreases). At this point the front splits into two for the neck slit and the right-hand side is worked first. Turn and work back to the middle of the cable, then turn. Work eight more pattern rows, commencing k2, p1, and finishing with a wrong-side row.

Shape neck (right front) Work 4 sts, break yarn and put sts on a safety pin, then put the next 12 (14, 14, 16, 16) sts on stitch holder, rejoin yarn and work to end, turn. Work back to two stitches before the stitch holder, p2tog. Turn, k2tog, work to end. Continue to decrease at neck edge on every row 6 times, then on RS rows only until 16 (16, 18, 18, 18) sts remain. Continue in pattern on these sts until work measures 25cm from beginning of armhole shaping, ending with a WS row.

Shape shoulder (right) Knit 10 (10, 12, 12, 12) sts, wrap and turn, purl back without working the wrapped st. Knit 6 (6, 6, 6, 6) sts, wrap and turn, purl back. Knit across whole row, picking up the wraps and knitting them with the stitch. Put these stitches on a stitch holder and return to left-hand side of front.

Shape neck (left front) Return to the four stitches on a safety pin and replace them on the needle. Rejoin yarn to the neck edge with WS facing, k2togtbl, p2, turn. K1, k2togtbl, turn. P2togtbl, pass yarn through rem stitch and break off. Rejoin yarn at the centre of the cable, where you began the neck slit, to work the rest of the left-hand side. Begin the first row k2, p1 and work in pattern to the end of the row. Work seven more pattern rows without shaping, then decrease at neck edge on next two rows. Continue working in pattern, decreasing at neck edge on RS rows until 16 (16, 18, 18, 18) sts remain. Continue in pattern on these stitches until work measures 25 cm from beginning of armhole shaping, ending with a RS row.

Shape shoulder (left) P 10 (10, 12, 12, 12) sts, wrap and turn, knit back. P 6 (6, 6, 6, 6) stitches, wrap and turn, knit back. Knit across whole row, picking up the wraps and

knitting each with its st, through the back of the stitch. Put these stitches on a stitch holder and return to the back.

Back armhole shaping Rejoin yarn to left-hand side of the back and, keeping pattern correct, continue to knit flat, decreasing as for front. 1st dec row: p2tog, work to last 2 sts, p2togtbl. 2nd dec row: k2togtbl, work to last 2 sts, k2tog. Continue to dec in this way every row a total of 6 times, then right-side rows only until 72 (74, 76, 80, 82) sts remain. As there are fewer stitches on the back than on the front, there will be fewer decreases on the back as well. Work straight until work measures 25 cm from beginning of armhole shaping, ending with right-side row. Next row: work the right back shoulder shaping as left front. Break yarn and put centre 40 (42, 40, 44, 46) sts on stitch holder. Work the left back shoulder shaping as right front. Work three-needle cast off to join shoulders.

Sleeves (make two identical) The sleeves are worked in the dot pattern only, with the slit and the cable running up the outside. With 3.75 mm needles, cast on 41 (41, 43, 45, 49) stitches, and work hem same as body to purl ridge. Change to 4 mm needles. Next row: k2, p1, k to last three stitches, p1, k2. Next Row: p2, k1, p17 (17, 18, 19, 21), pm, knit fake seam stitch, p17 (17, 18, 19, 21), k1, p2. Work these two rows once more, then the first of these rows once more. Complete hem as for body. Set dot pattern as follows: Row 1: k2, p1,*k3,p1*, rep from * to * until the stitch before the seam stitch, inc before, k3, inc after, **p1,k3,** rep from ** to ** until 3 sts rem, p1, k2. Row 2 and wrong-side rows: p2, k1, p to seam stitch, knit seam stitch, p to last 3 sts, k1, p2. Row 3: k2, p1, knit until st before seam stitch, inc before, k3, inc after, k to last 3 sts, p1, k2.

When you have worked 12 rows after purl ridge hem, join round with a cable cross in the same way as the body. Working in the dot stitch and cable (every fourth row) as set and adding new purl st 'dots' into pattern as necessary, continue increasing on either side of the seam stitch with a M1R and a M1L every second round until you have 67 (73, 77, 81, 85) sts, then every fourth round until you have 87 (93, 99, 105, 111) sts.

Once the sleeve shaping is complete, work the sleeve straight until it measures 30 cm (or desired length) from the cable join. This is a three-quarter sleeve and should finish approximately 15 cm above the wrist.

Sleeve top shaping Work to 5 (5, 6, 6, 7) sts before the seam stitch, cast off 11 (11, 13, 13, 15), continue working around to cast off, then turn. Working back and forth and continuing in the dot pattern as set, continue shaping as follows: decrease both ends of all RS rows, 7 times. Work 0 (2, 4, 4, 6) rows without shaping. Decrease 1 st each end of every row until 36 (40, 44, 48, 52) sts remain. Cast off loosely, decreasing at both ends of cast off row.

Neck finishing Beginning on right-hand side of neck slit, with RS facing, with 3.75mm needle, pick up and knit 3 sts on the angle of the neck shaping, then knit across the 12 (14, 14, 16, 16) stitches from the centre front, pick up and knit 26 (29, 29, 31, 31) stitches up right-hand side, then dec 6 sts

evenly across back neck sts, pick up and knit 23 (26, 26, 28, 28) sts down the left front. Turn and work 4 rows in st st (beg with a purl row), k 1 row, then continue in st st (beg with a knit row) for five more rows. Cast off the last row purwise together with the picked up stitches, to form a hem like the bottom edges, or cast off loosely and sew the hem.

Finishing Sew sleeves into armholes. Carefully join the edges of the slit at the neck, then sew the button on the left-hand side. To give the impression of a loop closure, make a crochet loop from the right-hand side around the button. Weave in ends. Avoid pressing the pattern areas, as it will flatten the textured stitches. Steam on wrong side if necessary. *J*

Outback opera camisole (from page 41)

natural scalloped edge. In order to have the same edge on both ends of the scarf it has been worked in 2 sections and then joined using a three-needle cast off. Alternatively you could knit it in one piece and put a fringe on the ends.

Using 7 mm needles, cast on 49 sts.

Rows 1 and 3 (WS): Purl.

Row 2: k3 *yo, k2, k2tog tbl, k2tog, k2, yo, k1* repeat from * to * to last stitch, k1.

Row 4: k2 *yo, k2, k2tog tbl, k2tog, k2, yo, k1* repeat from * to * to last 2 stitches k2

Repeat these 4 rows to form the lace pattern. Work 2 pieces (using half the remaining yarn for each piece), ending with a right-side row, and keeping work on the needles. With right sides together cast off using a three-needle cast off. *J*

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Regular events

Hawthorn Craft Market A makers' market of quality craft, gifts and homewares. First Sunday of the month, 10 am–3pm Hawthorn Town Hall, 358 Burwood Rd, Hawthorn, Vic. (03) 9278 4444

December 2006

8 Dec–22 Dec Claire Thompson-Richards & Carly Schwerdt A co-created exhibit and sale of toys and illustrations, Tin Cat Cafe, Rundle St Kent Town, SA. Claire illustrates Carly's toys and Carly makes real-life toys from Claire's illustrations. Great Xmas shopping potential.

Dec–21 Jan Twined Together, The Museum and Art Gallery of the Northern Territory, Conacher Street, Fannie Bay, Darwin Ph 08 8999 8264. Twined Together showcases the fibre art of the western Arnhem Land region. Artists will be present from the Injalak arts and Crafts Association. Co-curators, Louise Hamby and Jill Ngamjmirra will give a floor talk. Visit <www.magnit.gov.au>

Until mid-December Indulgence by Kay Faulkner. Cadbury Chocolate Headquarters, Claremont (near Hobart) Handwoven works based on ideas about chocolate (and some created with chocolate wrappers)

January 2007

3–13 January McGregor-USQ Arts Retreat, Toowoomba Qld. An enrolment of up to 550 people at this renowned event. Email mcgregor@usq.edu.au or visit <www.usq.edu.au/mcgregor>

6–14 January The Hand Weavers and Spinners Guild of NSW Inc Summer School, St Paul's Church of England: weaving, fun felting for children, creative Nuno Felting and 'new age' fibres. Details from PO Box 578, Burwood, NSW 1805 or Ph 02 9745 1603 and leave a message.

6–15 January The Embroiderers Guild of Victoria Summer School Details from <www.embroiderersguildvic.org> or email embvg@bigpond.net.au or Ph 03 9509 2222

10–19 January The Tasmanian Creative Arts Summer School, Launceston. Further information from 03 6324 4400 or visit: <www.acadarts.utas.edu.au/summer_school>

15–20 January TEXT-ISLE 07 Launceston Church Grammar School, Launceston, Tasmania A Regional FORUM of The Australian Forum for Textile Arts Ltd. Residential and non-residential options available. Details from Adult Education + 61 003 6336 2802. Email Nancy. Chilcott@education.tas.gov.au

Jan 29–Feb 4 Ruth Hadlow Workshop, Tumbarumba, NSW exploring relationships between books and textiles. Contact Julie Montgarrett, Lecturer in Art and Design,

Charles Sturt University, Locked Bag 588, Wagga Wagga NSW 2650 Ph 02 6933 2838 fax 02 6933 2887, email jmontgarrett@csu.edu.au or visit <www.csu.edu.au/faculty/arts/vpa/jewellery>

February 2007

4–9 February International Millinery

Forum Info: Linda Tillman, Program Coordinator, Community Education Charles Sturt University Locked Bag 588 Wagga Wagga NSW 2678 Ph: 02 6933 2064 email ltillman@csu.edu.au; web <www.csu.edu.au/student/community-ed>

16 February Entries close for The Australian Wool Fashion Awards for 2007. Award ceremonies in March, 2007. Entry forms available from TAWFA, PO Box 120, Armidale NSW 2350 or email lz@tawfa.com.au, visit <www.tawfa.com.au>, ph 02 6771 2733.

Last week in Feb Fibre/Textile Exhibition, FRAMED gallery, 55 Stuart Highway, Darwin to be opened by Janet De Boer. Visit <www.framed.com.au>.



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March 2007

2–4 March Bothwell's Biennial International Highland Fibre Festival - SPINin Bothwell, Central Highlands, Tasmania. Much more information on website at <www.bothwellspinin.com.au/DIRECTORY.html>

8 March–8 April Green is the new Black. Craft Queensland, 381 Brunswick St, Fortitude Valley Queensland. Fashion designers create inspiring garments utilising sustainable materials and practices. Visit <www.craftqld.com.au>

23–25 March Fibre Fest 2007 Mt Cootha Botanical Gardens Auditorium. Queensland Spinners Weavers & Fibre Artists' Assn. Co-ordinators are Wendy Sonnenburg and Robyn Vanholland. <www.qldspinners.org.au>

23 March–8 April Textile Biennial Townsville: The Fibres & Fabrics Group will stage their next Biennial from 2007 at the Perc Tucker Gallery. Details to become available from Marion Gaemers gpm@ozemail.com.au

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Daria choker

Kylie Gusset

With yarn like this, who needs beads? The slip-stitch pattern texture creates its own baubles as you go.

Yarn Noro Daria (55% cotton, 45% rayon; 50g/1.75 oz; 50m/55 yds). Noro is distributed in Australia by Prestige Yarns.

Needles and notions 1 pair 3.5 mm/US 4 needles, Clover knot template (optional)

Tension should be very firm

Note All slipped sts are slipped purlwise. Also note that this yarn will not withstand unpicking and reknitting.

If you are uncertain of the pattern, try it out first in a yarn that can take it.

Cast on 12 sts. Setup/buttonhole row (WS): p2, yo, p2tog, p1, p2tog, yo, p2.

Row 1: *k2, yf, sl2, yb; rep from * across. **Row 2:** p1, yb, sl2, yf, p2, yb, sl2, yf, p2, yb, sl2, yf, p1.

Row 3: *yf, sl2, yb, k2; rep from * across. **Row 4:** p3, yb, sl2, yf, p2, yb, sl2, yf, p3.

Row 5: As row 3. **Row 6:** As row 2.

Row 7: As row 1. **Row 8:** As row 4.

Repeat rows 1-8 until you've reached the desired length. Cast off knitwise. Finish by creating buttons of your choice; we made cufflink style knots using a Clover knot template kit from a quilting supply shop. Other options might be beads, crochet or knitted bobbles, or real cufflinks (hey, why not?).

Attach your chosen 'buttons' in place at end of choker opposite buttonholes.



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